

American Art News

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BUYS FAMOUS STAMP COLL'N

Congressman Ernest R. Ackerman of New Jersey has purchased the stamp collection of Henry C. Needham of N. Y., probably the most valuable and extensive single stamp collection in the world, for \$175,000.

The famous collection of King George of England will be surpassed, it is believed, by the combination of the Needham collection with that of Mr. Ackerman, who has long been a collector, and whose collection was ranked among American collections as second only to that of Mr. Needham.

The Needham collection consists of foreign stamps, many on their original envelopes and wrappers. Mr. Needham retained his valuable collection of U. S. stamps. The combination of the Needham and Ackerman collections is worth in the neighborhood of \$500,000, it is estimated.

RODIN WHISTLER MEMORIAL

It is improbable that there will be any memorial to Whistler in Lowell, Mass., his birthplace. In 1909 Rodin agreed to provide for \$2,500, a monument cast in bronze, the original to be placed in Lowell, and two duplicates, in Paris and in London respectively. The money was raised and has been drawing interest in a local savings bank. At Rodin's death, a model for the monument was found but considered unsuitable, as because of the war, and still more because of his artistic temperament, it is said, the sculptor had not been able to seriously take up the work. The question now arises as to the disposition of the fund. Some of the donors were anonymous, some are dead and others have been lost sight of.

OPEN TO AMERICAN ARTISTS

American artists are invited to compete for the monument in the city of Montevideo, Uruguay, in memory of the great national hero and liberator, "The Gaucho." The monument is to be made principally of bronze and such other materials as are products of Uruguay. The artist is expected to derive his inspiration from the history and customs of The Gaucho, reflecting the Uruguayan spirit of independence and the nation's struggle for internal development. Rodman Wanamaker, U. S. Consul for Uruguay, will furnish additional details.

"DADAISM" VS. "TACTILISM"

A wireless to the N. Y. Times from Paris says: "The 'Dadaists' and 'Futurists,' who have been brothers and enemies ever since the inception of the former, have come to open war. What it is all about only they themselves know, for no outsider, even if he does pretend to understand the futurism of Signor Marinetti, can ever understand 'Dadaism.' Even the 'Dadaists' don't. They, however, have taken the offensive in the war and, apparently jealous of their place as the very newest of all new movements, they have banded together to declare as utter foolishness 'tactilism,' the latest form of art discovered by the Futurist leader, Marinetti. 'Tactilism,' in the opinion of the Dadaists, is 'just rot,' and in true 'Futurists' fashion, for they are descendants in the direct line, they scoff at all allegiance to their former leaders and poured scorn on Signor Marinetti when he tried to expound his great discovery before them.

"Tactilism," it should be mentioned, is all of touch which, according to the 'futurist' leader, has been sadly neglected by mankind. As much aesthetic and imaginative pleasure, he declares, can be had from touch as from sight, smell, or hearing. But touching real things is not art. There is, of course, a pleasure in holding a cold stone to the forehead and breast, a pleasure in feeling the waves curl and beat on the body or in a hot bath. But 'tactilism' has not really anything to do with these matters. At least they are only the beginning. Marinetti arranges objects which touched successively tell a whole story just as a poem or a sonata unfolds itself.

"Thus he had square inches of different kinds of clothes to represent the lightness and gaiety of the French people which is conveyed to senses and delicate touch. When one comes to a piece of silver paper one knows one is crossing the Seine, while a score of other impressions of the capital, including the bustle of traffic, are supposed to be conveyed by brushing the fingers on the clothes of different texture—at least to those whose nervous systems are properly organized.

"To all this 'rubbish' the 'dadaists,' who make music with combs in schoolboy fashion and pretend at least to get enraptured at smudges of color quite unlike anything except an accident, objected violently during Marinetti's speech. Both sides, however, are quite content so to fight, for in that way they make all the more noise in the world."

FAMOUS STUDIOS PASS

The old studio building at 118 E. 4 St. Cincinnati is to be demolished. The last of the artists to leave was Martin Rettig, painter and teacher, who had lived there 30 years, taking with him the palettes of the dead artists who had worked there. Inscribed on the palettes were these names and these dates of their respective deaths: H. F. Farney, 1916; Leon Van Loo, 1907; C. T. Weber, 1909; R. H. (Jovial Dick) Hamond, 1915; W. A. McCord, 1918; Thomas J. Wheatley, 1917; Thomas S. Noble, 1908; Frank Duveneck, 1919; L. H. Meakin, 1917; Henry Mosler, 1920.

SMOKER FOR CARLSEN

In honor of Emil Carlsen, and to inaugurate a special exhibition of some 15 of his recent pictures, now on at the Macbeth Galleries, Mr. Robert Macbeth and his associates in the galleries gave a delightful "smoker" there on Tuesday evening last. The older and younger painters of the city were all present with few exceptions, and some collectors, notably Alexander Hudnut (also a painter), Mr. Johnson of Uniontown, Pa., Mr. John Gellatly and several art directors, among them Prof. Perry of the Pratt Institute, and also several art writers, and, as the provincial press would say, "a pleasant time was had by all."

Luis Mora did some clever stunts, Mr. Waller performed some amazing card tricks and preached the always amusing sermon on "Mother Hubbard," and there were good

PA. ARCHITECTURAL SCHOOL

The French Government has awarded the Univ. of Pa. for highest general excellence in architectural instruction—a gold medal. Before the war four medals were distributed among American institutions for awards to their students. Upon learning the standing of other universities teaching architecture a different policy was determined on: namely, to award one first medal to one American school, and silver medals to individual students in American schools. Great weight is placed on the showing made by the institution and by the students in the competitions of the Beaux Arts Institute of Design, which is composed of the American alumni of the Ecole des Beaux Arts.

This first award covers the record of the year, 1919-20. Of the several student medals (silver) two were awarded to University of Pa. men for general excellence: namely, to James Kellum Smith, B. S., in Arch. 1919, M. S. in Arch. 1920, University of Pa., and to Sigmund Joseph Laschenski, special student. Mr. Smith in 1919 won the Stewardson foreign traveling scholarship and in 1920 was awarded a fellowship in the American Academy in Rome.

CRAFTSMEN'S NEW QUARTERS

The N. Y. Society of Craftsmen has taken quarters in the new Art Centre buildings on E. 56 St., and will occupy the rear half of the fourth story of No. 65, which will be used jointly with the School of Craftsmen. The Inter-Theatre Arts Society also will have its desk in this studio.

ANNUAL PA. ACADEMY EXHIBIT

After two years of rather indifferent yearly exhibitions, the veteran Pennsylvania Academy, with its 116th annual display, now on to March 28 in Philadelphia, has come back to its high standard of former years, and presents a large and delightful show of some 501 oils and 130 sculptures in its spacious galleries—and one which all lovers of modern American painting and sculpture should not miss.

In the variety and scope of the exhibits, the representation of the strongest American artists, and the judicious selection of "invited" works, and, above all, the excellent hanging and placing, the display reflects the greatest credit upon the Academy and especially upon the juries of selection, headed by Robert Vonnoh for painting and Charles Grafty for sculpture, ably aided by Hugh Breckenridge, Adelaide Cole Chase, William Glackens, William M. Paxton, William Ritschel, Robert Spencer, Helen M. Turner and Carroll Tyson, for painting, and Stirling Calder and Robert Laessle for sculpture, and upon the Hanging and Placing Committee, Robert Vonnoh, Hugh Breckenridge, Charles Grafty and William M. Paxton, with President Lewis, ex-officio. A first glance at the pictures and sculptures was sufficient to prove that someone of knowledge, catholicity of taste and experience had taken hold and infused new life into the selection and hanging, and it took little time to learn that the man who has accomplished such a good work, and whose interest and enthusiasm inspired his fellows, was none other than Robert Vonnoh, who from his recurrent work and residence in Phila., N. Y. and Boston, may well be called a liaison art director. This word of deserved praise for Mr. Vonnoh does not reflect upon his fellow jurymen and women, all of whom, save Mr. Benson and Miss Beaux, who were unavoidably prevented from serving, worked hard and earnestly in co-operation with Mr. Vonnoh to produce such happy results.

So large is the exhibition, and so varied its contents, that space and time will not permit of more than a general estimate today. Mention of the many individual works shown, which demand attention, must be left for another week.

The Prize Winners

The annual Pa. Academy prizes are of universal interest in the American art world. They have been, on the whole, well awarded this year. The Temple gold medal was carried off by that virile and versatile figure and portrait painter, Leopold Seyffert, with his large recumbent semi-nude of a handsome, statuesque, red-haired young woman, "The Model." The work is impressive and well painted, albeit the pose is a little strained and some art lovers will prefer the artist's strong three-quarter length seated portrait of "A Federal Judge" or his captivating double portrait of two boys, "The Brothers," so appealing in its rendition of childish character. To George Bellows went the Beck gold medal for his admirable group portrait of two older women and a child, "Eleanor, Joan and Anne," so much admired when shown at the Wildenstein Galleries in the New Society of Artists Show last Autumn—perhaps the best and strongest of figure and character works the able painter has produced—true and forceful in expression and finely painted and composed.

Charles Morris Young won the Jennie Sesnan medal for his beautiful harbor marine, "Wind on the Sound," an appealing portrayal of a breezy, sunny summer day on blue waters, with scudding sails.

The Committee on Exhibition awarded the Walter Lippincott prize to Irving Couse for a typical Taos Indian subject, "Chant to the Rain God," which needs no description, and is in the artist's best manner, and the Mary Smith prize of \$100 to Katherine Patton for a nice little woodland interior. Finally, the Sculptors' Jury gave the George Widener Memorial prize to Evelyn B. Longman for her most graceful and refined standing woman's figure, "The Future."

Many Good Portraits

While naturally landscapes are the most numerous in the display, the portraits, figure works and sculptures are the most impressive features, as a whole, this year. Indeed, when one compares the many admirable portraits with those in that "Chamber of Horrors," the Official War Portrait show now on at the Metropolitan Museum, one takes heart again, and realizes that American portraiture is still to be reckoned with, and still has inspiration, so sadly lacking in the War Portrait display. This emphasizes the judgment passed by the Art News on the War Portraits that the fault in them probably lies in the fact that they were "painted to order," and that the failure of some of the strongest and best of modern American portraitists, who produced

(Continued on Page 2)



LIVE OAKS BY THE SEA

De Witt Parshall

At Kingore Gallery

music and refreshments. The honored guest of the evening received many congratulations on his beautiful and alluring marines, still lifes and landscapes which adorned the walls, and was the centre of the flashlight group photograph taken. The evening was a happy inspiration of the Macbeth Galleries and was thoroughly enjoyed.

PERUVIAN ARTIST A CONVICT

Luis Ignatius Mesones, a Peruvian painter, arrested a year ago in Rome, Italy, charged with the murder of his wife, the daughter of a widely known art gallery proprietor, and with several other offences, was convicted of forgery, on which charge he was placed on trial last week. He received a sentence of three years in prison.

COLLEGE ART ASS'N MEETING

Dr. David M. Robinson, president, has announced the annual meeting of the College Art Association of America at the Corcoran Gallery, Washington, D. C., March 24, 26. The College Art Association was established some years ago to bring together all teachers of art, whether in theory, practice, appreciation or history, in a national organization for mutual discussion of problems and policies and to secure a greater respect for a subject at that time much neglected. Its success has been great as evidenced by its constantly growing membership. The details of the program will be announced at an early date.

ART WORKS FOR LOVING CUPS

Interest is shown by Chicago Clubs in the idea of replacing the conventional loving cup by a true art work. The retiring president of the Chicago Athletic Association, Mr. Richard Collins, received as a tribute from the club an exquisite small bronze, "The Dreamer," by the late Lucy Currier Richards. The memorial tablet, commemorating the deaths of members or of their sons in the late war, is to be a genuine art work also, instead of the usual affair. Mrs. Nancy Mae Cox-MacCormack has been commissioned to design a suitable memorial. The Bobolink Golf Club chose for its trophy this season a small bronze figure by Miss Eberle, and the members were surprised and delighted at the selection. All of this enthusiasm for good bronzes has been fostered by Mr. O'Brien of the O'Brien Galleries, Chicago, who has taken a great interest in the work of American women sculptors in particular, and who feels that in calling the attention of the public to their creations he is doing a good work for culture and art. The sale of several important art works to new collectors is also reported by these galleries.

WHEELER BUST PRESENTED

Mr. Henry Clews, on behalf of various contributors, recently presented to the National Gallery of Art, Washington, D. C., a bust of the late Gen. Joe Wheeler. The presentation was made through C. D. Walcott, Secretary of the Smithsonian

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Fakirs' Show

At the exhibition, on to Feb. 5, of "Art
Applied to Industry and Publicity," held by
the Society of American Fakirs, Inc., 11 E.
44 St., the members represented were Fred.
Bradley, Jr., who shows photographs; K.
Hartwell, magazine covers, etc.; Louis N.
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ANNUAL PA. ACADEMY EXHIBIT
(Continued from Page 1)

some of them, does not necessarily signify
a waning of ability.

Two early portraits by John S. Sargent hold the places of honor in the North and West galleries, and are most interesting to see again, well known as they are. One is the half-length of Sargent's master, Carolus Duran, dated 1879, a most virile and satisfying half-length reflecting the strong influence of Manet, and the other the brilliant full-length standing presentment of "Mrs. Bloomfield Morse of Phila.," dated 1882, and which in composition, technique and the crowding accessories of a de luxe apartment, might have come from the brush of Duran himself. Sargent has travelled far since he painted these striking canvases, but he has never excelled the solidity of handling, and save in his "Portrait of Asher Wertheimer," the wonderful rendition of expression in the half-length of Duran. Wayman Adams and the still youthful Phila. Artist, Robert Susan, almost rival Sargent in their respective offerings in portraiture. Adams' half-length seated presentment of Edward Redfield, attired in rough winter sketching costume, and at his easel outdoors, is a tour de force, painted rather sketchily in a bravura manner, but instinctive with life and a truthful likeness. Susan's two portraits, one a three-quarter length standing presentment of Eugene Castello, the well-known Phila. artist and art critic, who Wayman Adams found such a picturesque subject last year, has produced, in its way, almost if not quite as admirable a canvas as did Adams, painted in a low bluish tonal color key, the slight figure and the lean, intelligent face crowned by an old-fashioned bell-top hat, and a speaking likeness. His other and more academic portrait, "The Golden Screen," and which portrays a handsome young woman seated, gowned in a rich, simple black velvet decollete evening dress, in drawing, expression and fine contrast of black against gold, is a stunning performance, and should greatly enhance his reputation.

Other Unusual Portraits

Other unusual portraits are by a Japanese, Kyohei Inukai, of a young fellow countryman, a psychic character exposition; William M. Paxton, whose half-length of "Miss McLennen," albeit somewhat hard in color, is a strong work; Ernest L. Ipsen, who shows his charming, quaint woman's portrait from an old daguerreotype, and his alluring standing presentment of "Mrs. Glenn Newell," both shown at the Arlington Galleries here recently; George Bellows' group, noticed above; Charles Hopkinson's half-length of President Eliot of Harvard, a virile performance; E. C. Tarbell's half-length seated presentment of Speaker Gillett, the best, far and away, of any of his recent portraits; Marie D. Page's charming "Boy"; DeWitt Lockman's decorative, well-painted "Miss W."; Robert Vonnoh's bust

presentments of himself and wife, almost like pastels in delicacy and softness of coloring and fine expression; Sydney Dickinson's half-length, curiously composed and interesting self-portrait; Adelaide Cole Chase's full-length standing one of "Mrs. Palfrey," exquisitely refined and graceful, if conventional; Alice K. Stoddard's equally refined and soft-colored three-quarter length seated one of "Mrs. G. H."; Louis Betts' child's bust, "Yvonne," unfortunately "skied," and his well-known "Miss Alice," she of the marvellous green gown; Howard Russell Butler's bust of "Mr. Collins," which proves him as good a portraitist as a marine painter, and Alexander James' "My Wife," strong in character and solidly painted.

Some Figure Works

The figure works that must be noted in this first brief review are first and foremost William M. Paxton's splendid female nude, a remarkable production, chaste and superbly drawn and truthful in flesh tones, and his typical "Girl With Macaw," clever in the extreme. George Bellows' "My Studio" is characteristically clever but confused in composition and with not too good perspective. Gertrude Fiske's "My Captain" is an unusually good character work. Robert Henri shows two of his virile fancy portraits, one of a colored girl and another, not as striking of a blonde girl, and Leon Kroll two familiar outdoors with figures, with fine feeling of space and air. Other unusual figure works and the landscapes, marines and sculptures must be left for notice later.

The exhibition is thoroughly sane and healthy in subject and atmosphere. There is almost an entire absence of what are now called "Modernist" productions, although some of the best of these might have been included. There are several excellent Cezanne still lifes, of fruit and art objects, and an abundance of superior flower pieces. The women artists have never before, at a large public routine exhibition, been so much to the fore, both in painting and sculpture.

James B. Townsend.

New Print Gallery

Messrs. Louis B. Brown and Francis H. Robertson, for twelve years well-known publishers of fine prints, who in 1914 discontinued their uptown N. Y. gallery, have opened a well-lighted, attractive, new gallery farther downtown, at 415 Madison Ave., near 48th St. The alcove system has been followed, and the rooms are not too large to seem intimate. They intend to specialize, among other things, in signed prints by American artists, and frequent exhibitions are planned. Their inaugural show is now in the fifth annual exhibition by the Brooklyn Society of Etchers, recently on at the Brooklyn Museum.

On the after. of Feb. 9, 10 and 11, prints were printed in public at the Gallery, respectively by Will Simmons, C. Jack Young and Paul Roche.

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Salmagundi Club Auction.

The Salmagundi Club held its annual auction sale of small pictures by club members, half of the amount brought by each picture going to the Club and the other half to the contributing artists, on Wed., Thurs. and last evening. The sale was unexpectedly and unusually successful. The full results will be given next week. Women were admitted to the auction for the first time. The total of Wed. night's session was \$4,900. A landscape by Hobart Nichols brought \$230; "Gloucester Harbor," by H. A. Vincent, \$305, and J. G. Tyler's "On the Sand," \$325.



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LONDON LETTER

London, Jan. 29, 1921.

The English workingman seems to be following in the footsteps of his Parisian confrère and to be acquiring the habit of dropping in to a picture gallery to spend a quarter of an hour with Art in the middle of a busy day. The exhibition of Modern Art at present occupying the Whitechapel Art Gallery in the East End has no cause for complaint as to indifference on the part of the laboring section of the community, for the denizens of the neighborhood are now accustomed to spend their leisure moments among its exhibits just as naturally as the better endowed art lovers of the West End visit the galleries of Bond Street and St. James'. The present exhibition of modern Dutch pictures, with their rich color, is especially well suited to the occasion, for nowhere is there so much need of the rejuvenating, refreshing effect of purity and brilliance of tone as in this drab portion of the metropolis.

Romneys to Be Sold

There will be a sale at Christie's, Mar. 18, of especial interest, when there will be dispersed from the collection of the late Sir William Clavering three notable Romneys, namely, his portraits of "The Clavering Children," "Lady Napier" and "Col. Thomas Thornton." Among other important works included in the same collection will be Reynolds' "Portrait of Charles Brandling," William Dobson's of himself and wife, and Jan Steen's "Marriage at Cana." The Alma Tadema panel, "An Apodyterium," which came up for sale at Christie's last week, did a good deal better than would have probably been the case before the war created a renaissance of Victorian taste in art. The £1,071 paid for it by Mr. Sampson was quite a good sum, taking into consideration the slump in appreciation which for a time overcame disciples of Tadema's especial school. A portrait by G. F. Watts was not so successful, his "Mrs. Fitzmaurice" reaching only £105. Birket Foster still continues to create a certain amount of enthusiasm in the salesrooms, two small drawings of coastscapes realizing 124 gns.

Britwell Court Library Sale "Off"

The sale of the remainder of the early English theological works from the Britwell Court Library, which was to have taken place at Sotheby's late in Jan., has been cancelled, owing to the fact that these have been acquired by private treaty by Messrs. Quaritch, the famous booksellers, who, it is understood, have acquired the volumes on behalf of an English collector. Bibliophiles who had arranged to visit London especially on account of the dispersal will doubtless feel distinctly aggrieved.

Some Fine Old Plate

Luckily for those who appreciate the beauties of really fine plate, it is comparatively seldom that exceptional examples are handed down in anything but a good state of preservation, their intrinsic value no doubt commanding respect in a way often denied to objects d'art, whose claims seem less obvious. In the case of some of the exceptionally fine specimens of plate, both English and foreign, included in the collection of Mr. S. J. Phillips, of 113 New Bond St., many of the pieces appear to have been so highly prized by their successive owners as never to have been subjected to actual use at all. This is the case with a dessert service by Lewis Mettayer, made in London under George I, whose Royal Garter and initials it bears. In addition to the round dishes with the scalloped edge, there are half a dozen in a curious fan shape, all still

bearing the original gilding of pale lemon yellow of peculiarly delicate and subtle beauty. From the same source there has been added to the collection four splendid wine-coolers of the same date (1714) and maker. These are in the Regence style, with the simplicity of decoration that speaks of the master hand. Female masks, disposed above the handles, and very simple bands of formal scroll work form the sole ornament. Other interesting items in Mr. Phillips' collection include circular tazzi, both large and small, standing upon octagonal feet with bold gadroon edges, and engraved with the original arms of the Methuen family. These again display a noteworthy simplicity, their decoration comprising only some fine cut-card work on the backs. They are the work of Andrew Moore and are dated 1703. Indeed Mr. Phillips' collection is rich in examples of the finest period of English silverwork, and is moreover noteworthy on account of the fact that practically every specimen in it is capable of being turned to account for later-day use.

Museums Resembling Houses

Mr. D. S. MacColl is making an interesting plea in the press just now for museums arranged more or less on the lines of a private house. He objects, and very rightly, to the inclusion of inferior works among the masterpieces displayed in museum galleries and urges that such exhibits should be kept in a room reserved for students and those engaged in research work. At present visitors are given a surfeit where they ought to be furnished with a choice, and it is left to them to glean the wheat from the chaff. Certainly the "man-in-the-street" would gain a great deal more from galleries arranged on selective lines, while the in-

PARIS LETTER

Paris, Jan. 29, 1921.

The very earliest of Monet's paintings—those which, as M. Arsène Alexandre reminds us, excited the derision of his contemporaries between 1866 and 1875—are not included in the chronologically arranged display of 45 of his pictures at Bernheim Jeune's. The first date one finds here is 1874, the last 1920. Thus this glorious career covers four generations of the most even work attached to the name of any painter in the world. Monet is now eighty and his evolution has been steady. In pictures of recent date there are distinct reminiscences of his style of 1885. In not a single instance is there the faintest hint of retrogression. In only two, some still-lives which have never been a specialty of the artist, is the mark of his hand at all doubtful. The name of Monet stamps all but blazes out most gloriously in the Cathedral and Cours de la Maitrise at Rouen (1894), in "Après la Pluie" (Poplars—1911); in "Falaise, près de Dieppe" (1897); in the views on the Thames (1900), and in the Nymphéa series—water-lily-bedecked ponds—painted at various times between 1903 and 1920.

Good Works at Salon

One of the finest landscapes at the Salon des Indépendants is that by Roger Fry, the English painter-critic. Another well-sustained open-air picture is by Jacques Blot. Two views in Corsica and a plough-scene in Brittany by M. André Jolly were overlooked in general account of the show because they were not well hung. They deserved better, for they are more than sound—they are achievements. Nor was I able to do justice to various other exhibitors, for instance, Mme. Halicka's domestic scene, which has the gravity of a Le Nain, the intimacy of a

EXHIBITION

of
California and Arizona
LANDSCAPES by

DE WITT
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The Franco-British exhibition of textile arts which opens on February 14 at the Victoria and Albert Museum in London has received the support of all the leading French authorities, as well as MM. Briand, Bérard and Paul Léon of the Government, and of the leading museum curators.

Important Book Sales

An edition of Baudelaire's "Fleurs du Mal," dated 1851, bound at that period, was bought for 11,000 francs at a recent book-sale, while 9,500 fr. were given for five autograph letters written by Baudelaire to Mme. Sabatier, who is said to have inspired some of these poems.

Good Sculpture at Salon

There are several striking exhibits in the sculpture section of the current Independent Salon, one a portrait bust in heroic size in two tints: the face grey, the hair black, by the Polish sculptor, Świecinski, whose work at Brunner's last year drew attention. Another, a massive man's head cut in wood, full, bold and determined by the Russian sculptor Loutchansky, who also shows a charming feminine head in the same medium and a small marble. The heads and animal figures cut in granite by the Spanish sculptor, Mateo Hernandez, are great feats also.

The section of decorative arts has been particularly soigné this year but it was not quite ready for my visit which preceded the opening day. Here Legrain's book-bindings are the best in a much-abused craft, I have seen for years. They are an artist's distinct from an amateur's.

American Artists Showing

American artists exhibiting are numerous: Polovetski has a portrait of Mr. Stein; E. P. Ullmann, two or three of his subtle heads; Alice Muth shows a circus scene, a favorite subject; Myron C. Nutting, a portrait and a composition; Elena Nutting, poetic fluidities; Thorndike is extremely well hung on the line in a good room; Morgan-Russell is a little extravagant; Cameron Burnside, discreet as usual; Grace Ravlin brilliant as is her custom, while other familiar names are: Alfred Rignym, Mrs. Lane, Waldo Pierce, Bertha Philips, Elisabeth S. McCord, Helena Dunlap, Frank Burty and C. Foster Bailey.

Genix—Portraitist

A portrait-painter with a brilliant future has been made known to Paris by Mr. Simonson in the person of M. J. E. Gonin. La Gandara is dead, M. Jacques Emile Blanche is devoting himself to literature and M. Genix seems to have arrived just at the time when society was ready for him. A complete draughtsman, he manipulates color boldly with a free and extremely steady brush. A selection of some 30 portraits, besides still-lives, genres and landscapes, painted chiefly in the bright sunlight of Southern France, to which he owes the clearness of his vision, were ample proof of his aptitude to do justice to pretty women.

Guy Wiggins at Milch's.

An exhibition of some 20 oils by Guy Wiggins will open at the Milch Galleries, 108 W. 57 St., Monday next to continue through February 29. Those who are familiar with the former good work of this artist, his always interesting choice of subject, have long been awaiting the coming display of canvases upon which he has been at work in and about his Lyme home.



A QUIET VALLEY

Guy Wiggins

In artist's exhibition at Milch Galleries

dividual who goes to them merely for aesthetic, rather than for intellectual recreation, would undoubtedly benefit. Were museums arranged more on the lines of a beautifully furnished house, they would probably attract the public in far greater numbers.

Barbizon House and Its Treasures.

There is no doubt that the best way in which to appreciate art works is in a setting which gives the impression of a collector's private house. That is why Barbizon House in Henrietta St., W., is such a peculiarly pleasant place to visit. It is furnished with Mr. Croal Thompson's treasures in exactly the same way as might be the private home of any man of taste, means and culture, and to go exploring among its varied exhibits is like calling upon an acquaintance, singularly favored in respect of this world's goods, and the talent to appreciate them. Mr. Croal Thompson has recently issued in book form a record of the numerous works of interest which have passed through his hands during the past year. It is a most catholic collection and includes such names as Sargent and Raeburn, Constable and D. Y. Cameron. The Barbizon masters are liberally represented.

L. G. S.

Chardin—one of the most remarkable pictures in the galleries, or to Mme. M. Reno-Hassenberg's still-lives, suggested for engravings, wonderfully taken off.

Two Painter-Critics' Shows

Pascal Forthuny has forestalled the exhibition of painter-critics by a show of his own at the Galerie Marsan, rue des Pyramides. In his views in countries all over the world M. Forthuny realizes the standard which, as one of our ablest critics, he claims from other artists. If writers on art in general could prove themselves half as well versed in the subject in which they deal as are Mr. Roger Fry, for instance, and M. Pascal Forthuny, their qualifications would not be so often questioned. Similar credentials would be welcome from many of them. A third critic who has often proved that he is familiar with the practice as well as the theory of art is M. Camille Maclair, whose just-published book on Watteau brings the characteristics of that great painter's art into line with those of Mozart, Bonington, Schubert, Keats, Laforgue and Samain, who like him were also consumptive. It will be remembered that Botticelli and Raphael were similarly affected.

Two Interesting Displays

An exhibition of the work of Henri Regnault, the painter who was killed in the first Franco-German war, in celebration of the fiftieth anniversary of his death, was recently inaugurated by the new Minister of Public Instruction, M. Léon Bérard, at the Musée du Louvre in the former Salle Percier. On the same occasion the Minister opened the room given over to antique jewelry, which had all been removed into safer quarters at the outset of the war.

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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

CORRESPONDENCE

Degas Works to Remain Here

Editor AMERICAN ART NEWS,

Dear Sir: You are usually so correct in
your predictions as to the results of im-
portant art auctions, and in your following
analysis of such events, that it was perhaps
only natural that you should have assumed
in your analysis of the recent sale of works
by Degas at the Plaza, from the fact that
the majority of buyers at such auction were
the Paris dealers, Bernheim, Vollard and
the N. Y. and Paris house of Durand-Ruel,
that most of the numbers sold would return
to Paris. You were, however, in error in
this instance.

I happen to know that Durand-Ruel
bought not only several of his best prizes
for American collectors, but also several for
other Americans through Vollard and
Bernheim; that Reinhardt and Scott &
Fowles bought the works they secured for
Detroit and other Mid-Western customers;
that the Knoedlers secured for themselves
the \$17,000 "Woman's Portrait." I think
you were right in your reported attribution
of Miss Lorenz's purchase as having been
for Mr. Widener, and it is presumable that
several other examples went to Phila, some
probably to Dr. Bailey.

Yours very truly,

Degas Lover.

N. Y., Feb. 10, 1921.

OBITUARY

Mason Hunter

Mason Hunter, painter, died in Edin-
burgh, Scotland, a fortnight ago. His
works have been shown in international ex-
hibitions in Munich, Berlin, Venice, and
Rome, and also in Pittsburgh. He was a
member of the Society of Scottish Artists.
Landscapes and seascapes were his favorite
subjects.

OUR ART BOOK SALE RECORDS

Many of our readers and patrons
inform us that they consider our
weekly records of all important art and
literary auction sales throughout the
country, and especially those held in
New York, the most valuable feature
of this publication.

Few, perhaps even of those who
follow these records most closely and
file the copies of this journal for such
records, appreciate or understand the
difficulty of obtaining and printing the
records correctly each week of the art
and literary sale season, and the
amount of time, labor and expense con-
nected with such preparation and print-
ing. And yet we are gratified to be
able to thus present weekly accurate
and fairly complete records of these
sales, realizing their value to the art
world. The sales records published in
some of the dailies are not to be relied
upon, as a rule, as they are necessarily
hastily prepared, generally by report-
ers not interested or well acquainted
with the subject, often late at even-
ing, so that they are frequently incor-
rect, lack the names of buyers, and are
published spasmodically and rarely
twice in the same place in the dailies'
columns. Indeed, the very day one may
wish to have a sale record, it may not
be found, owing to the pressure of
other news considered of more impor-
tance. The advantage therefore of our
records, which come regularly each
week, and can be relied upon, will
readily be seen.

Of what advantage moreover, is the
expenditure of some \$20 to \$35 each
year for art sales records, fragmentary
in character, in a yearly publication,
sometimes not published until after the
season's close, when our good lists,
with all the art news of importance of
both Europe and America, in addition,
can be had through a subscription to
the Art News of only \$4 a year?

MURPHY MEMORIAL NUMBER?

So great was the demand for the
American Art News of Feb. 5 with the
excellent likeness of the late J. Francis
Murphy, the obituary of the lamented
painter and the only story published
of his impressive funeral service in the
Fine Arts Building, Feb. 1, that the
edition was completely exhausted on
Tuesday last.

We publish this week an "Apprecia-
tion" of the "dear dead man" from Mr.
Charles Buchanan and only space lim-
itations prevent the publication of a
number of other sincere and heartfelt
tributes to the deceased.

So numerous have been, and are the
requests that some fitting and adequate
published testimonial to Mr. Murphy
should be made, to emphasize the
artist's worth and the loss American
art has sustained in his death, that we
are contemplating the issuance of a
Murphy memorial number at an early
date. Those who may wish to con-
tribute some lines of appreciation, of
reminiscence or anecdote of the dead
artist, as also those who may have
some photographs or other mementoes
of Mr. Murphy at work or play in his
beloved Arkville home or his also
loved Salmagundi Club are herewith
cordially invited to send such in for
publication in this planned Memorial
number of the Art News.

DAILIES PRINT OLD ART NEWS

All the N. Y. dailies, and many
throughout the country, calmly pub-
lished this week and at length as news,
the story of the mysterious disappear-
ance while in transit from Washington
to N. Y. some weeks ago, of Albert P.
Ryder's "Barnyard," from the Duncan
Phillips collection of Washington. The
story of this loss, with an illustration
of the lost painting, was first and
exclusively published in the American
Art News in its issue of Dec. 25 last,
and again published with illustration
in its issue of Jan. 1 last. The dailies
therefore are six weeks late in giving
this news to the art public. A reward
of \$500 has been offered for the pic-
ture's recovery, or for information
leading to the same.

J. FRANCIS MURPHY

An Appreciation

By Charles L. Buchanan

There is a fact, peculiar to the art of paint-
ing, the importance of which has never been
sufficiently recognized. The critic of paint-
ing is confronted by an innumerable number
of excellent painters. In no other art do
we perceive so high an average of talent.
As a result, the fine edge of an abstract dis-
crimination is blunted. The critic uncon-
sciously tends towards a kind of take-it-for-
grantedness. His motives are, no doubt, of
the highest degree of integrity; he does not
realize that he is falling into ruts of preju-
dice. His attention is concentrated upon
some two or three painters; he follows their
work with consistent assiduity. His attitude
towards other painters is, more often than
not, a kind of sub-conscious resistance.
Without realizing it, he is committed to his
prepossessions. In the terminology of our
highly entertaining psychoanalysts, he is
"inhibited."

"A Lovely Landscapist"

J. Francis Murphy—as lovely a painter of
landscape as the world has ever seen—suf-
fered from this habit of critical slovenli-
ness and lack of perspicacity. The charges
that were brought against him were so pre-
posterously inaccurate, and revealed so
amazing an unfamiliarity with the philo-
sophic aspects of art, that one could render
Murphy no greater service than to collect
and publish them broadcast. The judgment
that was passed upon Murphy twenty years
ago was never revised, amended, amplified.
"They think I am still painting the sunset
and the pool of water," he said to me a few
days before his death. He was refused an
open trial, so to speak. His critics simply
went on delivering themselves of certain per-
functory comments. He was "weak." He
worked within a certain "restricted range
of expression." He painted according to a
"formula." He was "prosaic." This was
the kind of thing that was said of one of
the rarest, most inspired, and absolutely the
most unique painter of landscape this coun-
try has produced.

Do the reviewers that have dismissed
Murphy in this condescending and totally
incompetent manner recognize the fact that
this is just the kind of thing that foreigners,
coming to this country, say of Inness,
Wyant, Weir, and a dozen other painters of
incontestable significance and beauty? And
for the same reason—namely, that they are
absolutely ignorant of the best that these
painters have produced. Where would
Inness or Wyant or Martin be if we judged
them on the strength of their inferior
work? Where would any artist be? And
yet, curiously enough, criticism refuses
to familiarize itself with a man's work be-
fore passing judgment upon him. The
writer is himself a case in point. For
years he had consistently depreciated
Twachtman, simply because he had never
come across a really fine Twachtman. We
are only beginning to glimpse Twachtman's
possible significance; we shall begin to get
at a competent estimate of Murphy ten or
a dozen years from now.

To anyone closely familiar with the his-
tory of art criticism, it is obvious that
Murphy's case runs parallel with the re-
cords of all artists that have brought into the
world a new and highly individualized man-
ner of seeing and feeling. The charges that
have been brought against Murphy are,
word for word, the same sort of thing that
has been said from time immemorial
against any artist who has expressed him-
self through a sharply defined idiom. There
was a time when Chopin was a "parlor"
composer. Today he is recognized as one
of the world's half-dozen greatest musicians.

"Limitations" Always Emphasized

The peculiar and fundamentally absurd
habit of deploring and emphasizing an ar-
tist's limitations still persists. "Yes," says
stereotyped Criticism, "Jones was a very
nice painter; but wasn't it a pity he didn't
paint like Smith?" Murphy's limitations were

invariably emphasized; very few persons ap-
preciated his insurpassable merits. His
point of view was something absolutely
unique, and, as a result, it was not appre-
hended by conventional observation. Lack-
ing in that kind of obvious ornateness which
is a part of much excellent painting, it de-
ceived its critics into thinking it lacking in
beauty. As a matter of fact, it supplies us
with a kind of indescribably beautiful com-
bination for which there is no parallel in all
landscape painting. Murphy's art was a
veritable dialect of painting. Painters pre-
vious to Murphy had painted nature; a
canvas of Murphy's held the very feel of
nature. The roots of his art were imbedded
in a rank, pungent soil; and the exquisite
flowerings they put forth never lost the
primeval vigor of their elemental origin.
Other landscape painting seems essentially
factitious in comparison with the sheer,
stark actuality of these sublimated inter-
pretations of a frank, naked, aboriginal na-
ture. Winslow Homer is not more saturated
with a native feeling.

Artist's "Ultimate Significance"

It is futile to attempt an estimate of
Murphy's ultimate significance. For some
persons, he was utterly negligible; for the
present writer, he was one of the two or
three greatest painters of landscape this
country has produced. It is perfectly ap-
parent that his temperament was peculiarly
lean and constricted. In comparison, for
instance, with the redundant emotionalism
of Inness, he seems curiously lacking in the
deepest human feeling. What a future, free
from hostility and prejudice, will reveal, is
the fact that, technically, he was one of the
most consummate painters of landscape that
ever lived. No one ever possessed, to a
greater degree, that indefinable, mystic
something we call "quality." His supreme
significance lies in the miraculous equi-
librium he maintained between an impec-
cable craftsmanship and a fundamental
veracity. Had he come to us from abroad,
heralded by press agent and propaganda, he
would have been acclaimed a great painter.
No one has so exquisitely fused an ele-
mental simplicity with a sheerly decorative
and sensuous loveliness.

"ET TU—McBRIDE!"

Henry McBride, who has for years
championed the cause of the so-called "Mod-
ernist" art, it would seem from the following
signed article in last Sunday's N. Y. Herald,
has deserted the flag of the "Cubists" and
their allies and gone over to the enemy,
namely, the believers in art which is built
upon basic canons.

Mrs. Ponsonby de Tompkins: "I met the latest,
greatest genius of the season last night at Mrs. Leo
Hunter's."

Col. Ponsonby de Tompkins: "Yes—and what
does he do?"

Mrs. Ponsonby de Tompkins (impressively): "Noth-
ing—nothing at all."

—Punch, in the 90's.

"Cubism thrives upon opposition. Noth-
ing pleases the disciples of this school more
than to be attacked. Every time a bigot
shouts aloud in the market place his de-
testation of modern art, fresh troops of con-
verts crowd to worship in the galleries
where it is shown. The basic principle of
this phenomenon is perhaps not new. Walt
Whitman, they say, used to write anonym-
ous letters to the newspapers attacking
himself. Certainly no artistic movement in
history—with the possible exception of the
immediately preceding movement that pro-
duced impressionism—has been so persist-
ently reviled, yet after all this persecution
it finds itself more strongly entrenched in
the public regard than ever before.

"It is with this fact in mind, and entirely
with the view of aiding the newer artists,
that the quotation that begins this article
has been lugged forth from the N. Y.
Herald's late Victorian attic to be offered
to the opponents of the cause. Perhaps
some enemy to the art of Archipenko, the
latest sensation in Europe and now first ap-
pearing on these shores in the rooms of the
Societe Anonyme, Inc., will find it apt. Cer-
tainly it is apt, for Archipenko, the sculptor,
does 'nothing—nothing at all.'

"Instead of doing the thing, Archipenko
does the absence of it.

"Don't you believe that?"

"Go see the show.

* * *

"Archipenko does indeed go far. A number of
ladies who hitherto had followed every manifestation
of the modern spirit with implicit faith were inclined
to be frightened at the private view, and went about
asking, 'Is he sincere? Are all these young men who
come here sincere?'

"What rot. Of course they are sincere. I shall
be willing to eat my hat—a nice, new, expensive Knox
that I should be loath to part with—if they proved
insincere. Why should they be thought insincere?
The evidence is all the other way. It is the million
spouting the same theory who are insincere. How
can a million have the same opinion and pretend to
honesty? And upon second thought, Archipenko is
not so very daring after all. He simply tried for the
impossible—and got it. All artists worthy of the name
do that. Masaccio did that. Michelangelo and Ce-
zanne did it. Even our own Winslow Homer defied
the raging ocean—which is about as impossible a
thing as I can think of—and got away with it.

"Of course it's a self-conscious age. Archipenko
probably said to himself, 'I must do something that's
impossible.' And when they laughed at him and said,
'Nothing,' Archipenko probably replied, 'You said it!
I'll do that; in sculpture, too.' And the fuses that
have attended the exhibitions of his experiments in
Venice, Geneva, Paris, London, Amsterdam, Brussels,
Athens, Berlin and Munich attest his success."

Duveen Brothers

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Lecture on Artists' Pigments

Prof. Maximilian Toch, well-known authority on pigments for oil painting, repeated his lecture on this subject before a large and appreciative audience Jan. 28 at Cooper Union.

An important canvas, "Eventide," by Henry S. Eddy was recently purchased by Mrs. E. P. Meeker. The work showed an interesting bit of Provincetown, Mass., and was ably executed.

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EXHIBITIONS NOW ON**Early Spanish Paintings at Ehrich's**

An exhibition of early Spanish paintings at the Ehrich Galleries, 707 Fifth Ave., on through Feb. 26, covers a wide range in this school, too little known in America. From the Catalan school (XV Century) to the late XIX C. painters' examples have been chosen. "Sts. Jerome and Michel," two companion panels, are of the old Catalan school, full of spiritual quality and dignity. There are four El Grecos, remarkable in color and expression. Of especial beauty is "Holy Virgin" in a wondrous blue robe. Serene and majestic the Virgin stands impressive and compelling. The companion to this picture is "St. John" in a glowing gown of rose, and there is "The Repentant St. Peter," dramatic and convincing. The Goyas include "A Princess," "Don Ventura Rodriguez," "The Picador" and "Admiral Mazarredo," a truly wonderful portrait. A "Still Life," by Velasquez, one of his earlier works, in dark, rich tones, combines fowls, a table and some eggs. The execution of this work was evidently an experiment with mediums, for the master appears to have used oil in the shadows and applied tempora in the high lights and in certain textures. It was manifestly painted long before Velasquez became the noted portrait painter to the Court of Spain, but in studying the work, so masterly in execution, the observer understands the picture it portrayed. "St. Anthony of Padua," by Antonio Pereda, is rare in expression and quality, and "St. Anthony the Hermit," by Ribera, is a noted example of the Spanish school of the early XVII century. There are other notable works in this remarkable collection. Juan de Miranda is represented by a portrait of "Charles II of Spain," Alonzo Sanchez Coello, Eugenio Lucas, the elder, Juan Bautista del Mazo, Martinez, Ribalta, and Zurbaran, his well-known "St. Lucy," beautiful in expression.

Jongkind and Boudin at Durand-Ruel's

An exhibition of 19 oils and watercolors by Jongkind, and of 12 oils by Boudin, on at the Durand-Ruel Gallery, 12 East 57th St., to Feb. 19, is not only most attractive and delightful, but highly educational to all lovers and students of modern French art, as it reveals at their best two tonal painters, not quite contemporaries, as Jongkind antedated Boudin by a few years, and really was the chief influence on Boudin's early work, as Boudin himself influenced the early work of Monet. It is also interesting to see and study the several beautiful small cattle pieces by Boudin, done while painting with Van Marcke, and which show the influence of the latter.

It is needless to describe or note the examples of both these charming landscapes in detail. Dwellers on and lovers of the Normandy coast and its nearer hinterland, they both portrayed, con amore, the soft gray skies and harbor and channel waters of that locale, and anon its meadows bathed in diaphanous mist or under summer blue skies on the French side of the Channel. This they did with a poetic sympathy that strongly appeals to all lovers of Nature. Their artistic ability was also unusual. Of the two, Boudin was the stronger, and perhaps the more versatile painter, but both names rank deservedly high on the roll of modern French artists.

Edmund Louyot's Pictures

The exhibition and private sale of pictures by the late Edmond Louyot, French painter of Metz, brought here by his widow, daughter and son, and displayed in the Anderson Galleries, was extended for several days. M. Louyot died last year, leaving little but his paintings of Lorraine, Holland and the Mediterranean shores to his family. They packed the canvases with loving care and brought them to N. Y. for exhibition and sale, and, though they could ill afford to do so, specified that one-third of all they brought should go to the American Committee's Fund for Devastated France.

"The Forest in Autumn" has been sold to Mr. Joseph White of Bronxville. Mr. Brice bought "The Fisherman's Children," a Holland picture, Mrs. D'Epuv bought "A Lorraine Landscape" and "The Alps" was also sold. Those which remain unsold are offered privately by the family.

Archipenko, Russian Sculptor-Painter.

If Alexandre Archipenko, the Russian sculptor-painter, succeeds in revolutionizing the art beliefs that have held the world for ages, he will have accomplished one of the greatest tasks yet known to art history. That this is his ambition is frankly expressed in the journal devoted mainly to his work published by the Societe Anonyme, which says that he is the inventor of a style we must have, that the "Signalman of cosmic revolutions in the space so infinitely little which is our everyday, will create the new forms which are suggested to him. He will seek the 'style' of the Twentieth Century which we must have, which we all await so patiently—impatiently." The Society adds "An Appreciation by Ivan Goll," translated from the French by Mary Knoblauch as follows:

"Everyone knows of the egg of Christopher Columbus, it was an upright egg fixed on its flattened base, the egg of an inventor. The sculpture of Archipenko is the first ovoidal egg. Held in intense equilibrium, like a motionless top on its animated point."

—Blaise Cendrars.

The catalog states that "Archipenko has swept Europe the past year by his inventive qualities." But if he is to "sweep America" he will have the double task of transforming the American mind, which yet adheres to the objective in art rather than to "cosmic bodies."

That the artist is a skilled draughtsman is evidenced by his group of drawings at the Daniel Galleries, 2 W. 47 St., examples of his earlier work, which, while even then inclined to "futurism" resemble the human form in some degree, and show his knowledge of proportion and line. He is also a colorist as shown in the harmonious tones adapted for his panels in the main exhibition at the Societe Anonyme. Determined on strict originality he has not only given in cubist forms a "Woman Seated" and a "Woman Standing" but he has applied his cubes in papier mache deeply cut, to give the effect of high relief. There are doubtless all the soul, "ethereal agencies" and subjective matter in the works that he and his admirers claim for him, for those of the "inner circle" who are gifted with an understanding of his purposes. It therefore seems presuming for ordinary mortals to criticize his art.

Etchers in New Galleries

At the opening of the new Brown-Robertson Galleries, 415 Madison Ave., Feb. 4, Mr. Will Simmons spoke on the Brooklyn Society of Etchers, which has chosen the new galleries for its first exhibition in N. Y., on to Feb. 26. The society was founded five years ago and has always held an annual exhibition in the Brooklyn Museum, and the current display is that recently seen in Brooklyn. The society, however, is not merely a local organization. The best etchers in the country, on invitation, have become members, and its aim is to encourage etchers and promote the appreciation of etchings in general. Anyone may become a member of the society upon the payment of \$5 annually. This entitles him to an etching, each year the society selecting a different artist to make the print for members.

Prints were made in public Wed., Thurs. and yesterday afternoons. A unique feature of the exhibition are show cases containing plates and prints in various stages of development, tools and placards explaining the processes.

The show is notable in the number of colored prints, Frederick Reynolds having 11 mezzotints, and Henry B. Shope, Will Simmons, J. W. Cotton, Geo. Senseney and J. Taylor Arms, aquatints. There are book-plates by Selma Lee and Ralph M. Pearson. Eugene Higgins, pres't of the society, occupies the place of honor with eight distinctive, rich-toned, dramatic plates. Ernest Haskell has five of his small meticulous subjects; Anne Goldthwaite, a number of characteristic works; Margery A. Ryerson, studies of children; Jac Young, woodland and country scenes; Frank Benson, his marsh scenes, and Arthur W. Heintzelman, East Side portraits. The show has a high average of merit throughout.

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Walter Tittle's Etchings at Suval's

In studying the collection of etchings by Walter Tittle at the Philip Suval Galleries, Madison Ave. at 61 St., on view through Feb. 12, it must not be forgotten that this artist is a colorist of no mean distinction as well as an able draughtsman, who knows how to select appealing and interesting subjects. His portraits "with the needle" have long been known and appreciated. Last summer he went on a tour to the Middle West and there painted a series of all of the presidential candidates and several other political personages.

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The associate members of the N. Y. Watercolor Club have awarded to Miss Frances Tarvell of 57 E. 74 St. for the Club the picture "An Old Salem Doorway" by Miss Emily Grun of Milwaukee in the recent Club exhibition and valued at \$100.

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ARTISTS' EXHIBITION CALENDAR

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1 to 3 P. M.
Brooklyn Society of Miniature Painters, Hotel Bossert, Montague and Hicks Sts., Brooklyn—Third annual exhibition, March 1-28. Work received from out-of-town before Feb. 21; from Brooklyn Feb. 21, 10 A. M.-5 P. M., addressed Nicolas S. Macsoud, 191 Clinton St., Brooklyn. No shadow boxes accepted.
New Orleans, Delgado Museum—Twentieth annual exhibition (oils, watercolors, black and whites, etc., arts and crafts), March 13-Apr. 10. Information from Scott Bryan, Sec'y, Front and Celeste Sts., New Orleans, La. Works received to Feb. 26.
Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria, opens Feb. 28.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy.
American Watercolor Society, 119 E. 19 St.—Fifty-fourth annual exhibition, to Feb. 24. National Arts Club.
Anderson Galleries, Park Ave. and 59 St.—Photographs by Alfred Stieglitz (dating from 1886-1921, 128 never before seen).
Arden Studio, 599 Fifth Ave.—Preliminary Sketches for the War Portraits in the Metropolitan Museum to Feb. 19.
Arlington Galleries, 274 Madison Ave.—Work by Madame Amiard Oberteuffer (Mrs. Geo. Oberteuffer) to Feb. 12, inclusive. Paintings by Cullen Yates, Feb. 15-March 5.
Art Alliance, 10 E. 47 St.—Hand decorated fabrics by members.
Babcock Galleries, 19 E. 49 St.—Paintings by H. Melville Fisher, to Feb. 12. Annual exhibition of Eclectics, Feb. 14-March 26.
Brown-Robertson Gallery, 415 Madison Ave. (near 48 St.)—The Brooklyn Society of Etchers, to Feb. 21.
Brooklyn Museum—Collections of the late Robt. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Five murals by Mucha. Prints (150) of Old Brooklyn and "Pilgrim" subjects, through Feb. 15. Kelekan collection of modern paintings (Renoir, Cezanne, Degas, Matisse, Vuillard, Bonnard, Toulouse-Lautrec, Picasso, Monet, Pissarro, etc.).
Camera Club, 121 W. 58 St.—Bromoid transfers by Fred Judge, Hastings, Eng.
Cartier Gallery, 653 Fifth Ave.—Sculpture, paintings, medals and designs by Emil Fuchs.
Catherine Lorillard Wolfe Club, Grace Church, 802 Broadway—Paintings by Mary A. Kirkup.
City Club, 55 W. 44 St.—Portraits of women and children by various artists.
Daniel Gallery, 2 W. 47 St.—Watercolors by Archipenko. Group exhibition, Glackens, Prendergast, Henri, Lawson.
Dudensing—Landscape drawings in color by Chas. Reiffel, to Feb. 19.
Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Jongkind and Boudin, through Feb. 19.
Ehrich Galleries, 707 Fifth Ave.—Spanish paintings, Goya, Greco, Zurbaran, Velasquez.
Feraill Gallery, 607 Fifth Ave.—Sculpture by Tait Mackenzie, paintings by Chas. W. Hawthorne.
Folsom Galleries, 104 W. 57 St.—Watercolors by Harry de Maine, to Feb. 12. Group of American painters, Feb. 14-March 1.
Gatterdam Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent, N. A.
Grolier Club—47 E. 60 St.—Etchings by Mary Cassatt, to Feb. 26. Bookplate Society, Iconophile Society, Woodbury prints.
Hanfstangl Galleries, 153 W. 57 St.—Modern engravings, etchings and book-plates, to March 1.
Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.
556 Fifth Ave.—XVIII C. English pictures, through Feb. 12. Paintings of Ireland by Power O'Malley, to Feb. 12. Etchings by D. Y. Cameron and Jas. McBey.
Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.
Kennedy Galleries, 613 Fifth Ave.—"Paysages poetiques," by Jacques Beurdeley, through Feb. Etchings by Rembrandt and other early Dutch masters.
Kinsore Galleries, 668 Fifth Ave.—Modern paintings by Tami Kounne, portraits by Lillian Cotton, to Feb. 12. Portraits by Gordon Stevenson, Cal. and Ariz. landscapes by De Witt Parrish, Feb. 14-26.
Macbeth Gallery, 450 Fifth Ave.—Paintings by Emil Carlsen, sculpture by Abastenia Eberle. Watercolors by F. Luis Mora, to Feb. 28.
Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. Etchings by J. Alden Weir, laces from Schiff collection, beginning Feb. 13.
Milch Gallery, 108 W. 57 St.—Paintings by Daniel Garber, Jos. T. Pearson, W. L. Lathrop, Robt. Spencer, to Feb. 12.
Montclair Art Association, Montclair, N. J.—Paintings of Indian life by Julius Rolshoven.
Montross Gallery, 550 Fifth Ave.—Wall fountain by James Scudder with garden setting. Van Gogh exhibition reopened.
Municipal Art Gallery, Washington Irving H. S. Irving Place—Eight annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.
Mussman Galleries, 144 W. 57 St., 108 W. 57 St.—Etchings by Eugene Higgins, Edwin Blampied, Rudolf Ruzicka, Feb. 14-March 1.
National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3.
National Revival of Industrial Arts, 816 Fifth Ave., beginning Feb. 13.

N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Portraits by French masters in etching and lithography, Room 316, through Feb.
Pen and Brush Club, 134 E. 19 St.—Portraits and miniatures, through Feb.
Powell Gallery, 117 W. 57 St.—Paintings by Amy Cross (flower pieces, Dutch landscapes, interiors, portraits), to Feb. 23. Sundays, 3-6.
Pratt Institute, Ryerson St., Brooklyn—Studies and illustrations by the late Rachel R. Elmer, to Feb. 19.
Ralston Galleries, 12 E. 48 St.—Paintings by Oliver D. Grover.
Rehn Galleries, 6 W. 50 St.—Paintings by Edmund Gracien, Feb. 12-March 5.
Salmagundi Club, 47 Fifth Ave.—Annual oil exhibition, March 5-19. Pictures should be ready Feb. 26. Size of canvas, 25x30 inches.
School of Design and Liberal Arts, 212 W. 59 St.—Photographs by Edward R. Dickson, to Feb. 15, 10 A. M.-10 P. M. Japanese prints and stencils, Feb. 15-March 1.
Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.
Societe Anonyme, Inc., 19 E. 47 St.—Paintings by Archipenko. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.
Society of American Fakirs, 11 E. 44 St.—Color etchings and watercolors by Robt. W. Bergman, 1 to 5:30 P. M., to Feb. 26.
Suval Galleries, Madison Ave. at 61 St.—Etchings by Walter Tittle, to Feb. 12.
Touchstone Gallery, 11 W. 47 St.—Paintings by Robt. Hamilton and Ethel H. Hamilton, to Feb. 13. Paintings and pastels by Heppie Earl Wicks and Grace P. Noxon, sculpture by Chester Beach, Feb. 14-26.
Wanamakers, Astor Place, Belmison Galleries, Fifth Gallery, New Bldg.—Watercolors by Pierre Brissaud, colored etchings by Boutet de Monvel.
E. Weyhe, 710 Lexington Ave. (between 57 & 58 St.)—Printing Designs by W. D. Teague, Feb. 14-26.
Whitney Studio Club, 147 W. 4 St.—Paintings by Olaf Oleson, drawings and etchings by John Sloan and Randall Davey, to Feb. 12. 10 A. M.-10 P. M. Sundays, 3-10 P. M.
Wildenstein Galleries, 647 Fifth Ave.—Works by Helleu. Medals and portrait medallions by Mme. Aine Mouroux of Paris, beginning Feb. 14.
de Zayas Gallery, 549 Fifth Ave.—Paintings by Henri Rousseau; open 3-6 P. M.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Rare old Japanese prints (950) collected by Carl Schraubstadter. Feb. 12, aft. Entire stock of Luigi Orselli (Italian furniture, XV, XVI, XVII C., Flemish tapestries, majolica, antique bronzes, copper, ironwork, pottery and glass, paintings, etc.); sales Feb. 15-19, incl. afts. Oil paintings and watercolors (old and modern) on view; sale Feb. 14, eve. Early American and English furniture and other contemporaneous treasures (L. Guerinou Myers Collection) on view, Feb. 19; sales, Feb. 24, 25, 26, afts. Valuable oil paintings, old and modern, on view, Feb. 19; sales, Feb. 24, 25, eves., Hotel Plaza.
Anderson Galleries, Park Ave. and 59 St.—Books from several libraries, including that of Emerson Chamberlain, to close the estate of a N. Y. collector, duplicates of library of the Loyal Legion, on view; sales Feb. 14, 15, 16, afts. Photographs by Alfred Stieglitz (dating from 1886-1921, 128 never before seen). Antique Chinese art treasures from the collection of Hugo E. Bauer of New Rochelle, N. Y.; on view; sales Feb. 17-19, incl. at 2:30 P. M. Tapestries, furniture, paintings, statuary, XVIII C. prints, from collection of a N. Y. gentleman; on view; sale Feb. 18, eve. Books selected from the stock of the late Geo. D. Smith, Pt. IV, on view Feb. 17; sales, Feb. 23, 24, afts.
PARIS FEB. ART AUCTIONS
Hotel Drouot—Salle No. 6, Feb. 14-15—Legacy of Mme. R., sale of old (chiefly XVI C.) prints. Auctioneer, M. Lair-Dubreuil; Experts, MM. Paulme and Lasquin. Salle No. 1—Feb. 14-16, incl. —Legacy of M. A. R., ancient and modern pictures, art works, furniture and jewelry. Auctioneers, MM. Henri Desvignes and Henri Baudoin; Experts, MM. Guillaume and Brame.
Galerie Georges Petit, Feb. 28—Legacy of Mme. la Comtesse de Maille, important jewels, Old Masters, art bronzes and XVIII C. furniture, old Beauvais tapestries. Auctioneers, MM. Henri Baudoin and Bellier; Experts, MM. Chaumet, Feral and Mannheim.

Americans at City Club

Ten artists comprise the group of painters exhibiting at the City Club. One of the best figure works in the display is "Girl With Book" by Leon Kroll, a work of high quality. The figure is well drawn and the color harmonious and true. Jane Peterson displays two of her usually crisp, colorful subjects, "Kathleen Curtis" and "Elise and Her Dog Dodo"; Ivan Olinsky contributes "Mother and Child." The mother's face is tender in expression, the baby, however, appears stiff and forced. Howard Giles' "Solveg" is sketchy, but good in color and well drawn and Howard Hildebrandt's two portraits, "Ned," and "Miss Manning" are admirable accomplishments. Works by Gordon Stevenson and Jean McLean complete the group.

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EXHIBITIONS NOW ON
(Continued from Page 5)

Emil Carlsen at Macbeth's

Emil Carlsen is showing at the Macbeth Galleries as the first "one man" display he has made in this city through Feb. 28 15 carefully selected examples of his fine and poetic art, for the most part recent works, and comprising marines, coast scenes, wood interiors and still lifes. The best of the charming display is the large "Miraculous Draught," a portrayal of the storied scene on the shores of Lake Galilee, whose placid, delicate blue waters stretch out into the distance under a pearly sky, while on the nearer shore the Christ stands in the stern of the fisher's boat, His white robed figure blending with the soft atmosphere. The canvas is not only a strong one, even for the artist's able brush, but is so tender and poetic and so permeated with religious feeling as to be most appealing. In a higher key is the strong Maine coast scene "Morning Sunlight," with an outstretching deep blue sea from a tall yellowish brown cliff—true to the locale, and a work that should make Child Hassam look to his laurels when one compares it with the latter's Isles of Shoals series.

Admirably painted, delicate and delicious in tone, and color are the wood interior "In the Pine Woods" and the lovely landscape "Canaan Church," and as carefully drawn and marvellously well painted as ever, the still life's "Picture from Thibet" and "The Monkstone." Altogether perhaps the most alluring "one man" show of the season.

In a lower gallery at Macbeth's, Luis Mora is showing 27 small landscapes, in some of which are figures, which he says in a modest catalog are simply portrayals of the quiet of a Connecticut hillside. They are all fresh and clear in color, painted with sympathy and understanding, and are a revelation of the artist's versatility, as he has been better known as a figure painter exclusively.

Abastania St. L. Eberle, one of the ablest, as she is the most fanciful of American women sculptors, is also showing in another lower Macbeth gallery through Feb. 28, 27 of her small sculptures, mostly character studies of East Side children and old men and women of varying nationalities, which she so well models and to whom she imparts surprising and often amusing expression and action. There are a few of her earlier works, such as "The Windy Doorstep," and good as are her later productions, she has not surpassed these first examples of her original art.

The Hamiltons at the Touchstone.

Robert and Ethel Heaven Hamilton's joint exhibition of portraits and landscapes at the Touchstone Galleries, 19 W. 47 St., on through today is of interest to a good sized audience, for both are well known and serious painters. Mrs. Hamilton is represented by a number of pastels and watercolor drawings and portraits, brilliant in color and well drawn. Her portrait of her husband is both an excellent likeness and an interesting work as well. "Our Berkshire Newsboy" had good action and expression, "The Chalice of Youth" a sweet faced young girl is a decided success and her portrait of "Mrs. Harry Jones" is admirable. But "Evangeline" is the gem of the display, lovely in sentiment, reserved in color and well drawn. Mr. Hamilton's works are mainly landscapes. "A Prize Flock" a composition of sheep grazing, is especially good. "Golden Days" has good sunlight effect and "The Passing Shower" is an interesting rendition of Nature. "Portrait of Mrs. Robert Hamilton" has good arrangement and proves the artist's ability to paint figures quite as well as landscapes. "A Pool in the Brook," "Mohawk Trail," "Towers and Turrets of Nature," "Hillside Brook" and "Summer Morning in the Pasture" are among his best canvases.

The Mucha Murals

Alfons-Marie Mucha, whose historical paintings of the Slavic nations are now on exhibition at the Brooklyn Museum, plans to soon return to Prague. Upon his arrival there he will begin work in his studio on the nine murals which will complete the series of twenty presented to the city of Prague by Charles R. Crane, American Minister to China, and which he expects to complete in three or four years, bringing down to the present the historical events portrayed by the series.

It was originally planned to permanently exhibit the 20 murals in a special gallery at Prague, but now that the Republic of Czecho-Slovakia has been established, this plan has been dropped and the new government will erect at Prague a Parliamentary building to be eventually decorated with Mucha's Epic of Slavia. Meanwhile the 11 completed murals will be stored in his studio.

Mr. Mucha wishes to preserve the paintings from danger of injury incident to moving such large canvases, and this will prevent their exhibition in Boston, Phila. and other art centres which have requested their loan.

George Pearse Ennis is painting an altar decoration for the Unitarian Church at Eastport, Me. The work will have several figures. At his Sherwood Studio he has a number of fine canvases, mainly marines and coast scenes, the result of his summer's work in Maine.

Emil Fuchs—Painter, Sculptor, Medalist

Emil Fuchs, long known in art circles in Paris, London, and of late years, in New York as an accomplished able and, above all, an exceptional versatile artist, painting with equal facility on the three mediums of oil, watercolor and pastel, modelling effective busts and statues, and designing and modelling charming medals and medallions, is holding a "one man" show in the newly opened and small but artistic upstairs rooms of the Cartier jewelry establishment at No. 653 Fifth Ave.

Coincident with the opening of the exhibition this week Mr. Fuchs sent to his friends a most artistic and beautifully printed and illustrated catalog of his principal works in painting, sculpture and medals designing, some of which are in the present display, and which emphasizes his ability and versatility. The medals and small sculptures are well arranged and placed in handsome Vitrines, and the larger sculptures here and there in the beautiful rooms, with the few pictures shown on the walls, the entire display is one of rare refinement and beauty. It will be on for some weeks, and more adequate notice will be given later.

Paul Helleu at Wildenstein's

In his exhibition of portraits at the Wildenstein Galleries, 647 Fifth Ave., on indefinitely, Paul Helleu shows a number of completed works executed since his arrival from Paris last autumn. The collection also contains a number of his older portraits done in Paris, London and N. Y. in past years. His well known colored etched portrait of the Duchess of Marlborough is here and he has added another of the same subject in pastel. Mrs. Charles Dillingham was one of his recent sitters and her portrait is graceful and emphasizes his able draughtsmanship. Lillian Gish, Miss May Thompson, Miss Marie Phillips, Madame Andre, Mrs. James Brady, Mrs. Lydig Hoyt, Mrs. M. Menier, Mrs. Batch, Madame de Runier, and the former Miss Carol Harriman have also proven interesting subjects. The artist works in black and white, colored etching, and pastel.

A Schreyer at Ralston's

An important painting by Schreyer, formerly in the collection of the German Emperor, has just arrived at the Ralston Galleries, 12 E. 48 St. The subject is "Walachian Troyka pursued by Wolves." The canvas is a spirited one and was purchased by Mr. F. Peitz, an art dealer of Hamburg, who obtained the canvas from the former Kaiser's collection, through Rittmeister Stuckrath in Berlin.

Works by Power O'Malley

After having spent ten months in his native Ireland, where he painted a large number of his poetical canvases, despite political and other disturbances, Power O'Malley has returned to 556 Fifth Ave., where two seasons ago he sold ten works from his exhibition held there at that time. His present collection numbers 21 works, all filled with the rare sentiment that caught the public so forcefully at his first display. No one could have deeper sympathy with his subjects nor have recorded them more convincingly, realistically and yet with more tender feeling than this artist. A simple, truthful delineation of Irish types is shown.

Harry De Maine at Folsom's

In beautiful color and fine texture Harry De Maine, an English artist, who, since the war and after his discharge from active service, has made America his home, is showing a collection of some 44 watercolors, lovely in choice of subject and rendered with ability, at the Folsom Galleries, 108 W. 57 St., through Feb. 12. He knows well his medium and paints broadly and his color flows freely. Some of the subjects were painted in England and France but the majority were done at Gloucester, and exude the atmosphere of the locale. There is charm in "Evening at Gloucester," with its fine light and air, and true sentiment in "Grape Vine Cottage."

New Int'l Art Bureau

Mrs. William Alexander has founded an International Bureau of Independent Art which will hold its first exhibition at the home of the Count and Countess Maroner, 816 Fifth Ave., to open with a reception tomorrow. The founder's idea in establishing the Bureau is to bring together the work of artists of merit in painting, sculpture, needlework, rugs, hand-painted screens, etchings, books and book-plates, and to place them before the public for the purpose of helping the artists and of improving public taste, without financial consideration. The coming exhibition will show the handwork of both European and American artists and artisans.

Bosseron Chambers gave a tea at his Carnegie Hall studio recently when he displayed several examples of his "Arabian Nights" series of canvases on which he has been at work this Winter, among them a striking portrait of Miss Mulle. He expects to hold an exhibition at a leading gallery in the near future.

Art Photography by Stieglitz.

Those who still contend that photography, or any form of art production that involves mechanical means to produce results, cannot rank with what is generally known as high art, should visit the Anderson Galleries, Park Ave. and 59 St., where an exhibition of some 145 prints, 128 never before shown, by Alfred Stieglitz, and covering the work of the years 1886-1921, are shown. It is presumable that after a study of these beautiful and clever productions some adverse critics of photography as an art, will, at least, modify, if they do not change their viewpoints. For the brain, art impulse and sense of composition, apart from the choice of picturesque and artistic subjects, and the technical knowledge of photography that has enabled Mr. Stieglitz to produce these really beautiful pictures, for that is what they are, would seem to be art and good art at that.

Among the early prints of which there exists only one example as a rule and whose price is necessarily and deservedly high, such prints as "Gossip-Katwyck," "Icy Night—N. Y.," "Spring Showers," "Outward Bound" and the "Railroad Yard," etc., are among the artists' best work and are a delight to study. Admirable also are his series of portraits and interiors the first of the artists who showed and frequented and the second of the rooms themselves of that queer old art haunt, No. 291 Fifth Ave. where Mr. Stieglitz held his artistic court for several years, and where he introduced to America such artists as Cezanne, Picabia, Picasso, and several American Modernists.

Charming also are the series of portraits of women and children, and the too few studies of torsos, entitled "Demonstrations of Portraiture." A true artist and an original and unusual artistic personality is Mr. Stieglitz, and the Art News congratulates him upon this unique demonstration of his remarkable ability and versatility. He tells the story of his exhibit in the foreword to his modest catalog best himself, in part as follows:

A STATEMENT

"This exhibition is the sharp focussing of an idea. The prints constituting it represent my photographic development covering nearly forty years. They are the quintessence of that development."

"The Exhibition, is photographic throughout. My teachers have been life—work—continuous experiment. Incidentally a great deal of hard thinking. Any one can build on this experience with means available to all."

"My ideal is to achieve the ability to produce numberless prints from each negative, prints all significantly alive, yet indistinguishably alike, and to be able to circulate them at a price not higher than that of a popular magazine, or even a daily paper. To gain that ability there has been no choice but to follow the road I have chosen."

"I was born in Hoboken. I am an American. Photography is my passion. The search for Truth my obsession."

"Alfred Stieglitz."

MONTREAL

In addition to the two pictures attributed to Mantegna which the Museum has recently acquired through Henry Reinhardt and Son of New York, a notably wise purchase, not so recent, is a fine example of Claude Monet, a coast scene, bathed in sunlight and palpitating with color, also obtained through a N. Y. art house.

Among other valued gifts should be mentioned a "Madonna and Child," given to Botticelli, and another by Boltraffio; and "The Apple Orchard," by Daubigny, donated by Mr. R. B. Angus. When the Drummond collection was sold last spring in London at Christie's (under Sir George Drummond's will), Lady Drummond bought in Daubigny's "Return of the Flock" at \$40,000 and Mr. Huntly Drummond the large Corot, "L'île Heureuse," at \$35,000. These pictures have been presented to the Association in memory of Sir George, and of the two sons Guy and Arthur. Lady Drummond has also temporarily loaned Matthew Maris' "Girl with Goats"; a small but exquisitely beautiful Corot landscape, and a very fine Mauve. At the same sale was bought Gabriel Max's "Christ Raising Jairus' Daughter," which has been given to the Gallery by Lord Atholstan. Dr. F. J. Shepherd, the earnest and inspiring president of the Association, set a generous example by giving a very characteristically strong oil by James Maris, "The Bridge," from his own small but carefully selected collection.

Other donations include a picture of "Ducklings Afloat on Water," by William Maris, the gift of Mrs. E. B. Greenshields in memory of her husband; a large canvas, "Auteuil," by Louis Lenoir, from Mrs. Baumgarten; a full length seated portrait of a man, with dog, by Van der Helst, from Hon. L. J. Forget's Estate; a portrait of "John Chaplin," by Romney, and a landscape by Gainsborough, from the David Morrice family, in memory of their parents.

The pictures above referred to do not begin to comprise all of especial interest, which are seen in the Art Association Galleries, but may be sufficient to indicate that with the larger private collections, such as that of the late Sir William Van Horne, which remains intact; or that of Mr. Angus, together with the late Mr. Greenshields' famous collection of the Dutch School, and such smaller but valuable home collections as Dr. Gardner's, Mrs. Reid Wilson's, Mr. Reford's and others, Montreal may claim to be ranked among the acknowledged art centers of America.

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PAINTINGS, RUGS, FURNITURE,
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THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

CHICAGO

Some 30 paintings from the current Chicago Artists exhibition at the Art Institute were sold during the first week. A permanent display of student work will be on view all the year at the Institute so there will be no waiting for an annual show at the end of the school year.

A Jacobean room, one of a series of period apartments, has just been installed at the Institute to constitute a complete resume of interior decoration. The completion of this room was made possible through the gift of the Buckingham heirs.

An exhibition of beaded bags, collected by Jacob Loeb, late president of the School Board, is also attracting much attention.

The appointment of Mr. C. H. Burkholder as secretary of the Art Institute has been confirmed, making official a title whose attendant duties he has been discharging for some time.

Joseph P. Birren has offered a prize at the annual architectural show for the best design in color showing an interior of two walls, with at least one window, one door, a mantel and appropriate space for the distribution of three to four paintings.

The medal of the Chicago Society of Artists has been awarded to Carl R. Kraft by vote of the society, a signal and well-deserved honor.

Arts Club Displays

The Arts Club has on three important and interesting exhibitions. Ambrose McEvoy's portraits include one of Mrs. John Alden Carpenter, naturally the theme of visitors' comment, as it is a satisfying interpretation of the inquiring, aspiring, alert spirit animating the sitter. It is also, what many paintings which aim at the presentation of the soul are not, an excellent likeness. Artist members were much enthused over the achievements of McEvoy. Thalia Millet's paintings of the ruined portions of France, shown and noticed in N. Y., are also favorably discussed. The 34 French Impressionists' fine canvases loaned by Durand Ruel, are timely and instructive.

In Dealers' Galleries

The Anderson Galleries on Michigan Ave. have just received a large and decorative Inness of the Italian period. It is an upright with a wonderful perspective over a wide landscape.

The Ossip Linde exhibition now on at the Carson, Pirie, Scott & Co. galleries is a revelation even to his oldest admirers, for it is the most impressive and brilliant showing of his canvases so far. Four of the larger works have been sold, among them the superb and colorful "Old Bridge, Bruges," which is as rich as cloisonne enamel in its peacock blues and crimsons. "Chioggia, Venice," is, however, the artists' favorite and is the most subtle and carefully composed.

Mr. J. W. Young has an exhibition of small pictures that offers many gems to the collector. There is even one of those rare treasures a Winslow Homer watercolor, a small Childe Hassam of his best and earliest period, a sparkling Potthast, a poetic Russman, a Bundy, a Sherman, an E. A. Bell, Whistlerian in suggestion, and a W. R. Leigh.

The newly installed galleries of Newcomb Macklin are proving a great attraction. At present they are featuring works by Symons, Redfield, Robert Vonnoh, E. R. Couse, Robert Spencer, Ben Foster and a group of the more prominent Eastern men. Following this show on March 1, these galleries will devote their space to the works of Edw. J. Holslag, one of the leading and most popular of local artists. It is an appropriate and logical development for a house long famous for artistic framing to take up the handling of art works.

Evelyn Marie Stuart.

TOLEDO (OHIO)

The Museum is to be enlarged to nearly treble its present size. Building will begin as soon as conditions improve. Plans for the addition have been drawn by Green and Wicks, Buffalo architects, who planned the present building. Mr. E. D. Libbey, president of the Museum, has promised to bear all expense. The Museum has outgrown its present facilities and the plans provide for the addition of 12 galleries, several classrooms and an enlarged auditorium. Director George W. Stevens, reported 114,000 free admissions during 1920. The following officers have been elected: E. D. Libbey, pres't; William Hardee, 1st vice-pres't; Arthur J. Secor, 2nd vice-pres't; Charles H. Schmettau, sec'y; I. E. Knisely, treas.; C. J. Wilcox, ass't treas., and I. E. Macomber, ass't sec'y.

A group of 24 oils by six American painters are attracting considerable attention at the Mohr Galleries. The artists exhibiting are Edward Potthast, Henry B. Snell, Edward C. Volkert, Ivan Olinsky, Eliot Clark and Hobart Nichols.

After nine months' absence at his studio in Etaples, France, Chester C. Hayes has returned to Toledo. Frank Sottek.

Mr. P. M. Gotterdam, formerly with the Dudensing Galleries, has opened an art showroom at No. 509 Fifth Ave., where he will deal in fine oils and original watercolors.

BOSTON

With the exception of individual canvases, occasionally seen in the exhibitions of the Boston Art Club and the more recent group of three at this same gallery Boston has seen little of the work of Ernest Lawson. The Vose Galleries have opened a timely "one-man" show by this artist on through Feb. 12. Mr. Lawson is sanely modern in his tendencies. His work is consistent, sincere, personal and in its finality spells strength. He paints with a heavy brush, so heavy in fact that in one painting he has taken the reverse of his brush and made deep furrows in the still wet paint, with an effect of high lights and shadows which gives to the water in this picture a delightful sparkle.

The 16 canvases shown may seem to those who admire the delicate, refined and subtle landscapes of Murphy, Crane and Twachtman brutal in their severity. But one gets accustomed to Lawson's viewpoint and his way of seeing nature there are many things not at first apparent and one ends by admiring. "Washington Bridge," a small canvas conceived on a large scale, is perhaps the most successful of those shown. This, as in fact all of Lawson's canvases, should be seen at a distance to get their full value. Following this exhibition will be one of a choice selection of the works by the late J. Francis Murphy.

Misses Gertrude Fiske and Elizabeth Wentworth Roberts, leading local women painters, are to hold a joint exhibition of their works at the Arts Club, Washington, Feb. 16-March 8. Miss Fiske will exhibit, among other canvases, "Job's Tears," "Autumn," "The Pool," "Ann and Teresa" and the portrait of Charles Woodbury. Miss Roberts will show her familiar "Figures on the Sand" and four small interiors.

The St. Botolph Club, held last week an exhibition of enlarged photographs of scenes and people taken in China, Japan and Korea by Henry Eicheim, the result of a fruitful trip with a small camera by a man who knew how to take pictures. They are of the soft focus variety and deal with architecture, gardening, landscape, costumes, manners and customs. Handsomely mounted, of unusual human as well as pictorial interest these prints would add to the decoration and enjoyment of any home. Next week at the same Club Philip Hale will hold an exhibition of his recent work.

According to the annual report of the Society of Arts and Crafts which has its salesrooms on Park St., last year, in number of sales, exceeded any previous year. For their special feature this week there is shown a memorial exhibition of photographs by Miss Mary Devens.

A local book shop is holding its annual exhibition of etchings by Lester Hornby. Simultaneously Louis A. Holman issues the third of his series of monographs, with Hornby as the subject. Many new etchings by this artist, never before shown anywhere, are displayed.

Alexander and William James, both sons of the celebrated Harvard philosopher, William James, are holding a joint exhibition of their portraits, landscapes and drawings at the Copley Gallery. This is the second show of William James within a few weeks, as his portraits were recently on view at the Boston Guild. Alexander James' finest contribution is the beautifully painted mountain scene, "Monadnock Winter." Laura Coombs Hills, the miniaturist, is showing in the front room of this same gallery some delightful pastel drawings of flowers. At the Milton Public Library, a place that is fast getting a reputation as an art center, Misses Jane Peterson of N. Y. and Jean Nutting Oliver of Boston are holding a

joint display of their works. Miss Peterson is represented by 12 watercolors of subjects in and about Gloucester, Mass., gardens, streets and buildings, with several of the harbor. Miss Oliver interests herself in painting the Portuguese and Italians and the fast disappearing fisherman of the cosmopolitan town.

A keen interest is taken in the exhibition of 50 paintings by Albert Felix Schmitt just opened at the Boston Art Club. Apparently few here had realized this artist had gone ahead so fast. The display will be reviewed next week.

Marion Monks Chase and Louise Allen Hobbs, the former a painter, and the latter a sculptor, and both well known in local art circles, are planning to sail for Europe Mar. 1 for an extensive trip. Miss Marion Pooke of the Fenway Studios has just returned from a visit in the Middle West, including Racine, Chicago and Minneapolis.

On a rather obscure wall of the Art Department of the Public Library there is shown for a limited period 5 colored illustrations made for Jeffery Farnol's novel "The Geste of Duke Jocelyn" by Eric Pape. It is beautiful work of its kind, full of human interest, admirably drawn, and such that appeals both to the young and the old.

A former Museum student under Hale and Benson, Beatrice Whitney Van Ness, now an instructor of her own classes at the Museum, is showing over 50 of her paintings and drawings at the Copley Gallery. The paintings are uneven in quality, and some are hung which had better been left in the studio, while a minority are good. The process of evolution in Mrs. Van Ness's work from her student days of sombre colored, smoothly painted canvases to her recent essays in the problem of light is interestingly shown. Her work evidences many outside influences and many varieties of technique, and were it not for several agreeable canvases, such as "Columbine," "Mary" and "Coquette," it would appear that, in an art sense, she has yet to "find herself." But these latter paintings convince one that she has possibilities of an interesting future.

In the lower gallery of Doll & Richards, W. H. W. Bicknell is showing through Feb. 17 his latest etchings and dry-points, together with some of his earlier plates. The strength of Mr. Bicknell's output is greatly due to his knowledge and love of his subject. Imitating no one, he has found about him inspiration enough for his maturer powers. In his rendering of sand dunes, one of the chief motifs among his prints, the artist has struck a purely personal note, noble in its simplicity of composition and in the freedom of its handling.

Not for months have these galleries been so crowded as during the present display of "Old Salem Doorways," painted by Felice Waldo Howell. Boston is a hot-bed of lovers of the Colonial period and architecture, and Miss Howell's paintings are proving a great treat to these people. Although an elaborate catalog was to be had, giving all the historical facts concerning the different houses and doorways painted, it was noted during the writer's stay that the majority of the visitors had no need of them, so thoroughly well informed were they on Salem architecture. Needless to say Miss Howell's doorways have been lavishly praised by local newspaper art critics.

E. C. Tarbell's recent portrait of Hon. Samuel W. McCall is on exhibition at the Guild, and will be included in a general exhibition of work by this society's members. Later on the portrait will be installed in the State Capitol. The Museum alumni are exhibiting their paintings and sculptures, under the auspices of the Copley Society in the Renaissance court of the Museum.

Sidney Woodward.

PHILADELPHIA

Skyscrapers, as a rule, are not artistic features of the aspect of American cities, although they have their place in national business life. In connection with this phase of modern progress along lines of reasonable municipal decoration, it is interesting to note that State Representative William J. Brady of Phila. has introduced a bill to limit the authority of the local Art Jury over the erection of tall structures along the new Parkway. There is objection filed by the Art Jury to the height of a 22-story insurance company building which it is proposed to erect on the city's most imposing thoroughfare. The president of the insurance company is State Senator John J. Coyle, a circumstance that would indicate the probable passing of Mr. Brady's bill, and the limitation of height to apply only to municipal buildings. The telephone company already has a building 18 stories high at Parkway and 17th St., but the Art Jury has disapproved of the erection of any higher structure.

Representations of the Madonna by modern artists were spoken of by the Rev. Philip Endicott Osgood, vicar of the Chapel of the Mediator, as "dressed-up Venuses" in an address recently delivered before the Mother's Club at the Art Alliance. Unlike the pictures of the Madonna and Child by Raphael and the Old Masters they lack the spirit of motherhood, asceticism and simplicity.

At the Art Alliance to Feb. 14 an exhibition is on of textiles illustrating in a striking object lesson the achievements in this line of American industrial art. There is also on view there an exhibition of etchings by Arthur W. Heintzelman, a pupil of the R. I. School of Design and who has studied in Holland, France, Belgium, Spain, England and Scotland.

The celebrated lawsuit known as the Belt Case, that was the sensation of the day in London, is recalled by the recent death of Mr. Richard Belt, the English sculptor who brought an action for libel in 1882 against Mr. Charles Lawes, another English sculptor, who publicly accused Belt of earning a reputation by false pretenses. The case was interesting to the local art world from the fact that two Phila. artists, J. McLure Hamilton and the Late Dewey Bates, were witnesses on opposite sides of the case. Belt signally won his case by modelling a portrait bust of Justice Baron Huddleston in court and was awarded £5,000 damages. Shortly before his death he exhibited a portrait bust in clay of Lord Kitchener. The Pompeian show room of Pears, the soap manufacturer, in Oxford St., included among its decorations examples of sculpture by Lawes.

Eugene Castello.

BUFFALO

The 27th annual exhibition of the Buffalo Society of Artists, with special groups of paintings by John Rummell, Howard D. Beach and the late Burr H. Nicholls, is now on at the Albright Galleries. The second National Salon of Pictorial Photography under the direction of the Camera Club, and the architectural drawings by the Associated Buffalo Architects of the buildings included in the Buffalo school program are interesting features of this large local display, which fills the entire south end of the gallery.

The works by local artists represent almost every phase of artistic expression. The average of the canvases this year is high in quality, and exemplify, for the most part, a feeling for color and regard for the more advanced methods of technical expression. There are about 60 artists represented, with over 300 pictures hung. Several well-known out-of-town artists and members are represented and the local artists have vied with each other in sending their best.

Among the best-known local artists exhibiting are Mrs. Charles Cary, represented by a portrait; D. Urquhart Wilcox, who has four portraits of children; Otto H. Schneider, a group of his year's work; Mrs. Isabel Schneider, charming watercolors; Claire Shuttleworth and Grace Beals; Miss Grace Milsom, flower studies; Mrs. Robert Fulton, a fine study of the Falls; John Rummell and Howard D. Beach, groups by special invitation; Maud Clark, Ethelyn P. Cobb, John T. Chabot, Anthony Clapps, Esther Frick, Frances L. Folsom, Frank T. Ford, Jessie L. Ford, Helen Fuchs Grundbach, Mildred Green, Arthur Kowalski, Julia W. Kurtz, Edgar Kowalski, Fred C. Landefeld; Erie Pa.; Mrs. John McDonald, Harry H. Marsales, Robert North, Evelyn F. Notman, Francis C. Penfold, Arthur O. Schilling, Amelia B. Sprague, Benton Wright, and Cora E. Wadsworth, New Paltz, N. Y.

Prizes were awarded as follows: Fellow ship prize for "The Heralding of Autumn," by John Rummell; first hon. mention for "The School Girl," by Richard Andrew of Boston; second hon. mention for "Portrait," by Florence Julia Bach; third hon. mention for "Vibrato," by Howard D. Beach; fourth hon. mention for "The Willows," by Grace R. Beals; and special mention for "Winter Glow," by John W. Bentley, Woodstock. The jury consisted of Mrs. Charles Cary, Bernard V. Carpenter, Harry W. Jacobs and Mrs. Cornelia B. Sage Quinton. C. H. H.

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Lebasque, Lebourg, Lepine, Le Sidaner, Meissonier, Menard (R.)
Monet, Moreau (G.), Pissarro, Raffet, Raffaelli, Rousseau (Ph.), Rousseau (Th.)
Sisley, Stevens (A.), Tassaert, Thaulow, Ziem, etc.

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Pour les Objets d'art

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M. MARIUS PAULME

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ART AND BOOK SALES

Combination Plaza Picture Sale

The third large picture auction of the present season, that of some 91 oils, assembled from various sources, a number entered in the name of Mr. Martin Beck, while the others came from the collections of Dr. Goossens, Professor of Fine Arts in the University of Brussels; Mrs. H. B. Hollins, Mr. Albert E. Smith, Mrs. William H. Burgess, and those of the late Edward Wasserman and the late Royal Taft of Providence, R. I., conducted in the Plaza Ballroom by Mr. Thomas E. Kirby, as auctioneer for the American Art Association Thursday eve., Feb. 3 last, realized \$91,455.

The sale was fairly successful, considering the conditions of the times and the fact that, save for the examples of Cazin, L'Hermitte, Van Marcke, Rico, and a few others, the majority of the works offered were too familiar to art picture buyers, several having been shown at the Blakeslee Galleries and having passed through several previous sales, while there were also some doubtful attributions. The interesting old portrait, claimed to be of Columbus, with its fine frame and attributed to Antonio Moro, which failed to sell at the Gunther auction in Chicago last season, was withdrawn as the auctioneer could not obtain an upset bid of \$2,000 for it. A curious feature of this picture is that the neck ruff of the old explorer did not come in vogue until 1580, while Columbus died in 1498. But this is a detail and the portrait is worthy of careful study.

The list of sales follows; first, the catalog number, the name of artist, title of picture, size in inches (height first, then length), the name of buyer (when obtainable), and lastly the selling price:

1—Zamacois, E., Gentleman in Waiting, 6 1/2 x 3 1/2, C. W. Kraushaar.	\$110
2—Barye, The Bear (watercolor), 10 3/4 x 14 3/4, D. Ushikubo.	260
3—Barye, Tiger and Prey, 15 1/2 x 18 1/2, R. C. Vose.	300
4—Harpignies, Landscape, 8 1/2 x 11 1/2, Bernet, agent.	225
5—Pasin, A., At the Watering Trough, 8 1/2 x 6 1/2, Parke, agent.	400
6—Twachtman, Landscape, 17 x 12, F. Howard.	275
7—Fromentin, Environs of Sidi-Bel-Abedes, 8 1/2 x 15 1/2, M. B. Phillip.	150
9—Isabey, Marine with Shipping, 13 1/2 x 9 1/2, J. F. Albee.	250
10—Schreyer, Russian Carter, 6 1/2 x 8 1/2, Bernet.	250
11—Ziem, View of Constantinople, 10 1/2 x 16, Mr. Prendergast.	275
12—Israels, Peasant Woman, 10 3/4 x 7 1/2, S. Lampert.	110
13—Bonheur, R., French Farmyard, 12 1/2 x 24, Rudert, agent.	325
14—Molenaar, J. M., Motherly Love, 14 x 11, Mr. Keim.	100
15—Van Ostade, A., Old Toper (wood), 9 1/2 x 7 1/2, Scott and Fowles.	400
16—School of Ghirlandajo, Portrait of Woman, 17 x 11 1/2, M. Rougeron.	210
17—Verrocchio, Madonna, Child and St. John, 20 1/2 x 14 1/2, S. D. Fischer.	375
18—Teniers, Drinking in Ale House, 17 x 21, Bernet, agent.	550
19—Van de Velde, Shipping, 25 x 31, Bernet, agent.	675
20—Muller, Little Shepherd, 22 1/2 x 27, Seaman, agent.	300
21—Siennese School, Adoration of the Magi (cassone panel), 9 x 51, Rudert, agent.	350
22—Von Wierusz-Kowalski, A., Merry-makers, 20 x 24 1/2, S. A. Powell.	275
23—Evans, de S., The Lamp Glow, 24 x 20, Prendergast.	100
24—Max, "Forgive" (Verzeihung), 13 1/2 x 11, P. Van Veen.	175
25—Henne, Lady in Red, 21 1/2 x 15 1/2, Scott and Fowles.	625
26—Clays, Calmes: Mer du Nord, 22 x 16, R. T. Caldwell.	250
27—Rico, Venetian Scene, 28 1/2 x 18, M. B. Phillip.	750
28—Lepine, J., Summer Moon, 15 x 21 1/2, Knoedler and Co.	325
29—Cazin, Paysage, 15 1/2 x 18 1/2, M. B. Phillip.	625
30—Thaulow, The Mill, 25 1/2 x 32, P. J. Higgs.	925
31—Harpignies, Children in the Wood, 22 x 18 1/2, R. Anderson.	275
32—Troyon, White and Red Ox, 18 1/2 x 21 1/2, J. C. Holding.	1,000
33—Ziem, Marine, 16 1/2 x 25 1/2, Warren Smedberg.	300
34—Thaulow, Winter Scene, 25 1/2 x 31 1/2, Louis Ralston.	550
35—Roybet, Cavalier (unsigned copy), 32 x 25 1/2, R. Hyman.	80
36—Corot, Landscape, 15 1/2 x 23, T. C. Leslie.	250
37—Diaz, Repose in Forest, 12 1/2 x 8 1/2, C. W. Kraushaar.	500
38—Jacque, Sheep Drinking, 13 1/2 x 10 1/2, Seaman, agent.	1,500
39—Dupre, Brittany Farm: Isle-Adam, 18 x 15, P. J. Higgs.	1,900
40—Diaz, The Bohemians, 12 1/2 x 9 1/2, Seaman.	525
41—Jacque, Feeding Time, 6 x 9 1/2, D. Ushikubo (Yamanaka).	1,525
42—Decamps, Bay of Algiers, 13 1/2 x 19 1/2, Mr. Prendergast.	125
43—Diaz, In Forest of Fontainebleau, 15 1/2 x 21 1/2, Seaman, agent.	700
44—Daubigny, Stream in the Meadows, 6 1/2 x 16, R. Anderson.	900
45—Corot, Woodland Road, 23 1/2 x 17 1/2, Holland Galleries.	875
46—Daubigny, The Harbor, 11 1/2 x 24, Bernet.	1,500
47—Corot, Landscape with Figure: Ville d'Avray, 16 1/2 x 22, J. F. Albee.	5,200
48—Diaz, Cupid's Festival, 23 1/2 x 29, Seaman, agent.	1,100
49—Jacque, Hillside Pasture, 20 1/2 x 18 1/2, Seaman, agent.	450
50—Diaz, Venus and Cupids, 39 1/2 x 32, Bernet, agent.	1,100
51—Jacque and Michel, Shepherds, Sheep and Landscape, 32 x 26 (withdrawn).	
52—Courbet, Landscape, 32 x 25 1/2, R. C. Vose.	750
53—Dupre, Harvesters, 28 x 19, C. B. Stevens.	400
54—Ziem, Scene in Orient, 18 x 30 1/2, M. B. Phillip.	875
55—Cazin, Windmill and Cornfield, 25 1/2 x 31 1/2, Seaman, agent.	10,000
56—Harpignies, Summer, 25 1/2 x 32, Mr. Burtman.	1,800
57—Lhermitte, Gleaners, 20 1/2 x 38 1/2, Seaman, agent.	9,400
58—Ziem, Venice, 21 x 33, W. O. Wood.	875
59—Schreyer, The Reconnoitre, 27 1/2 x 39 1/2, R. T. Caldwell.	4,900
60—Bouguereau, Innocence, 37 1/2 x 23 1/2, John Levy.	1,250
61—Alvarez, D. L., The Christening, 25 x 47, H. W. Goddard.	750

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62—Keith, Wm., Landscape: The Passing Storm, 19 x 26, C. Wrightman.	475
63—Von Wierusz-Kowalski, A., Start of the Journey, 30 1/2 x 40 1/2, E. Takamine.	900
64—Blennier, C. J., Contentment, 52 1/2 x 38, Geo. Utassi.	310
65—Breton, The Lookout, 32 1/2 x 46 1/2, Miss M. H. Dodge.	775
66—Bouguereau, La Chanson du Rossignol, 54 x 35, J. F. Albee.	2,500
67—Van Marcke, After the Shower, 38 1/2 x 58 1/2, Holland Galleries.	1,700
68—Troyon, C., Gamekeeper and Dogs, 63 x 44 1/2, John Levy.	4,100
69—Bouguereau, L'Aurore, 82 x 42 1/2, M. Rougeron.	1,700
70—Zurbaran, Head of Elderly Man, 29 1/2 x 22 1/2, Seaman, agent.	175
71—Lawrence, Portrait: Master Peters (cassone), diameter, 18, R. A. Reader.	1,350
72—English School, XVIII C., Portrait: Girl Leaning on Basket, 30 x 25, R. A. Reader.	275
73—Romney, Thos. Thornhill, Esq., 29 x 24 1/2, A. T. Kobler.	475
74—Raeburn, Jas. Haig, Esq., 29 x 24 1/2, W. H. Phipps.	5,100
75—Reynolds, Duchess of Gloucester, 30 x 25, Mrs. Eastman.	700
76—Raeburn, Mr. Cathcart, 30 x 25, Mr. Prendergast.	2,600
77—Reynolds, Robinetta, 29 x 24, Mrs. Guest.	150
78—Hogarth, Mrs. Lucy Weston (signed oval), 30 x 25 1/2, Bernet, agent.	175
79—Goya, Don Alonso Munoz, 25 1/2 x 21 1/2, J. C. Holding.	275
80—Vigee-Le Brun, Queen Marie Antoinette, 31 1/2 x 25 1/2, L. A. Biddle.	325
81—Valesquez, Queen Mariana of Spain, 28 x 21, Seaman, agent.	325
82—Vigee-Le Brun, Young Nobleman, 28 1/2 x 23 1/2, A. Olivetti.	250
83—Van Sandrart, J., Portrait, Lady of Holland, 36 x 27 1/2, Olivetti.	200
84—Mor, A. (Sir Anthony More, Sir Antonio Moro), Christopher Columbus, 36 1/2 x 28 1/2 (withdrawn).	
85—Poussin, the Younger, Marchesa de Montecucoli, 49 1/2 x 35, Miss M. Dodge.	850
86—Geddes, A., Children in the Forest, 40 x 50, C. W. Kraushaar.	400
87—Landseer, Boy and Dog, 50 x 59 1/2, Metropolitan Galleries.	275
88—Veneziano, B., Adoration of the Magi, 37 1/2 x 51 1/2, Olivetti.	425
89—Le "Valentin," Backgammon Players, 45 x 66, Olivetti.	200
90—Lawrence, "Charity," the Misses Newdigate of Surrey, 84 x 58 1/2, Miss Lorenz, agent.	3,900
91—Mytens, D., Sir Wm. Ruggley, 79 x 48, R. A. Reader.	275
Total	\$91,455

Pa. Collector's Library Sale

The library of a well-known Pa. collector and another as "from England" brought \$24,102.50 at the Anderson Galleries Tuesday last, Feb. 8. The complete original autograph MS. of William De Morgan's Joseph Vance went to Gabriel Wells for \$850.

Other sales were:

Thackeray. Collection of the works of Thackeray, together with biographical and bibliographical works on Thackeray by various authors; 68 vols., 16mo to folio. V. p. 1838-1891; Gabriel Wells, \$1,050.
Coryat (Thomas). Coryat's Crudities Hastily Gobbled. Rare first edition, complete copy, containing the rare printed title "Three Crude Veines." London. Printed by W. S. Anno Domini, 1611; G. Larostre, \$825.
Blake (William). The Complaint and Consolation; or, Night Thoughts by Edward Young. Folio, old half calf, uncut, London, 1797. Whitman Bennett, \$210.

Sale of Drawings, Prints, Duplicates

At the sale at the Anderson Galleries Feb. 4, of duplicates of engravings and etchings from the Boston Museum and of drawings and prints from the collection of the late Russell W. Moore, \$4,917 was the total brought. The sales included the following:
Christ on Cross, Schongauer, engraving (duplicate); J. S. McCarthy, \$185.
Christ on Cross, Schongauer, engraving (duplicate); J. S. McCarthy, \$62.50.
Episod from "Il Pastor Fido" (original watercolor); Morland; Mr. Atwood, \$112.50.
Architectural landscape, Turner, J. M. W. (original watercolor); J. D. Kern, \$185.
Pamela, Gullard, Elizabeth (mezzotint after Lavie); E. Suval, \$100.
Le Midi, Lancret, N. (etching); W. C. Dickerman, \$140.

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George D. Smith Stock Sale

Sporting and English Color Prints, original drawings and views from the stock of the late George D. Smith, were sold by order of his estate at the Anderson Galleries Feb. 3 last for a total of \$1,965. This added to the totals of previous sessions made a grand total of \$5,164 for the entire stock.

The principal sales Feb. 3 were:

Illustrations to Shakespeare's "Tempest," 84 pen and ink drawings by Robert A. Bell, accompanying a special edition of the book, signed and numbered by the artist, in a Spanish walnut cabinet; Dr. Rosenbach, \$660.

Sketches for the "Life of Falstaff," by Cruikshank; Dr. Rosenbach, \$220.

Pen and ink and watercolor drawing, by Samuel Howitt, "Race for the Derby"; Dr. Rosenbach, \$155.

Five pencil and watercolor drawings by Hewitt to illustrate Surtees' "Handley Crane"; G. C. Smith, \$230.

Drawings for "Alice in Wonderland" and "Through the Looking Glass," by John Tenniel; Hugh Hill, \$140.

CLEVELAND

Following its exhibition in celebration of the 45th anniversary of the first organized art effort in Cleveland, the Society of Cleveland Artists held its second annual auction sale of paintings and sculptures contributed by the members for the benefit of the club's exchequer. By this means a trust fund has been formed to be used to eventually build a clubhouse as a rendezvous for the local art colony members and a headquarters for visiting artists. Paintings by the late John Semon and Charles Shackleton were donated to the sale. F. W. Simmons, F. C. Gottwald, Ora Colman, Hugh Huntington Howard, Adam Lehr, George Bradley, Alonzo Kimball, William J. Edmondson, Charles Lines, Henry Turner Bailey, Gerrit Beneker and many others contributed generously and over \$2,000 was realized. Dean Bailey and Mr. Paul Feiss acted as auctioneers. The Rorimer-Brooks studios donated the gallery for the auction. Mr. Louis Rorimer is president of the society.

The Museum has had two more gifts from Mr. J. H. Wade, Sir Joshua Reynolds' beautiful painting of "Mrs. Collyer as Lesbia and Her Dead Bird" and Mary Cassatt's "La Sortie du Bain." An important acquisition by recent purchase is a half-length portrait of Mrs. Thomas Bulfinch.

An exhibition now on at the Museum consists of the rare Charles King collection of musical instruments, given by Mr. Ralph King, brother of the collector. Scores of variations of the lute, including the peacock lute of East India, Chinese, Japanese, Italian and Burmese lutes, ancient Egyptian instruments, French hurdy-gurdies, and many more, are shown with their method of stringing. In connection with the installation of this collection there was given at the Museum a public recital by Thomas Wilfred, baritone, who accompanied himself on the twelve-string arch-lute.

A collection of Mrs. Elizabeth Gowdy Baker's portraits in watercolor was recently shown at the Gage Gallery. Two of these, life-size presentments of Mmes. James R. Sheffield and John R. Kuhns, on specially made French paper, are the largest watercolor portraits ever painted. A number of Louis Kronberg's ballet girls and several presentments of the demure little old lady in black with whom he loves to contrast them were shown at this gallery.

The Cleveland Art Association has presented to the Museum a new painting by A. G. Warshawsky, former local artist, "Lavandieres au Geyser," from the American display at the Luxembourg.

Ferdinand Burgdorff, former local artist, who has been painting strong sunlight pictures in Calif. and Arizona for some years, making a trip through Death Valley, is here for a few weeks. Jessie C. Glasier.

MILWAUKEE.

The February exhibition in the Art Institute consists of paintings by Gifford Beal, W. Elmer Schofield and Eugene F. Speicher, showing the widely different phases of the art of each individual painter, and the strong contrasts between the work of the three. William Penhallow Henderson, of Santa Fe, has a series of 25 pastels, interpreting the life of the Southwest. Street scenes and figures are included in this showing, which show a considerable change from his earlier style of painting.

Two portraits of men noted in Wisconsin public affairs by Christian Abrahamson have been placed on view, those of ex-Gov. Emmanuel Phillip and of Daniel Hoan, mayor of Milwaukee, Hiroshige and Hokusai prints are shown in the two smaller galleries.

CINCINNATI

An exhibition of oils is on at the Traxel Art Store. The artists represented call themselves "The Valley of the Moon Society of Painters" from the name the Indians gave to the spot near Milford, O., where their unique rustic studies were built about a year ago. Several members of the Cincinnati Art Club compose this society.

Paintings are shown by Frank Bailey, R. Busebaum, George Debereiner, M. G. Dummer, Charles Erdman, William Friedman, A. Greenberg, William Hass, A. Leysens, C. A. Meurer, E. Schoenbachler, Glenn Tracy, A. J. Weber and William Wiessler, Jr.

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